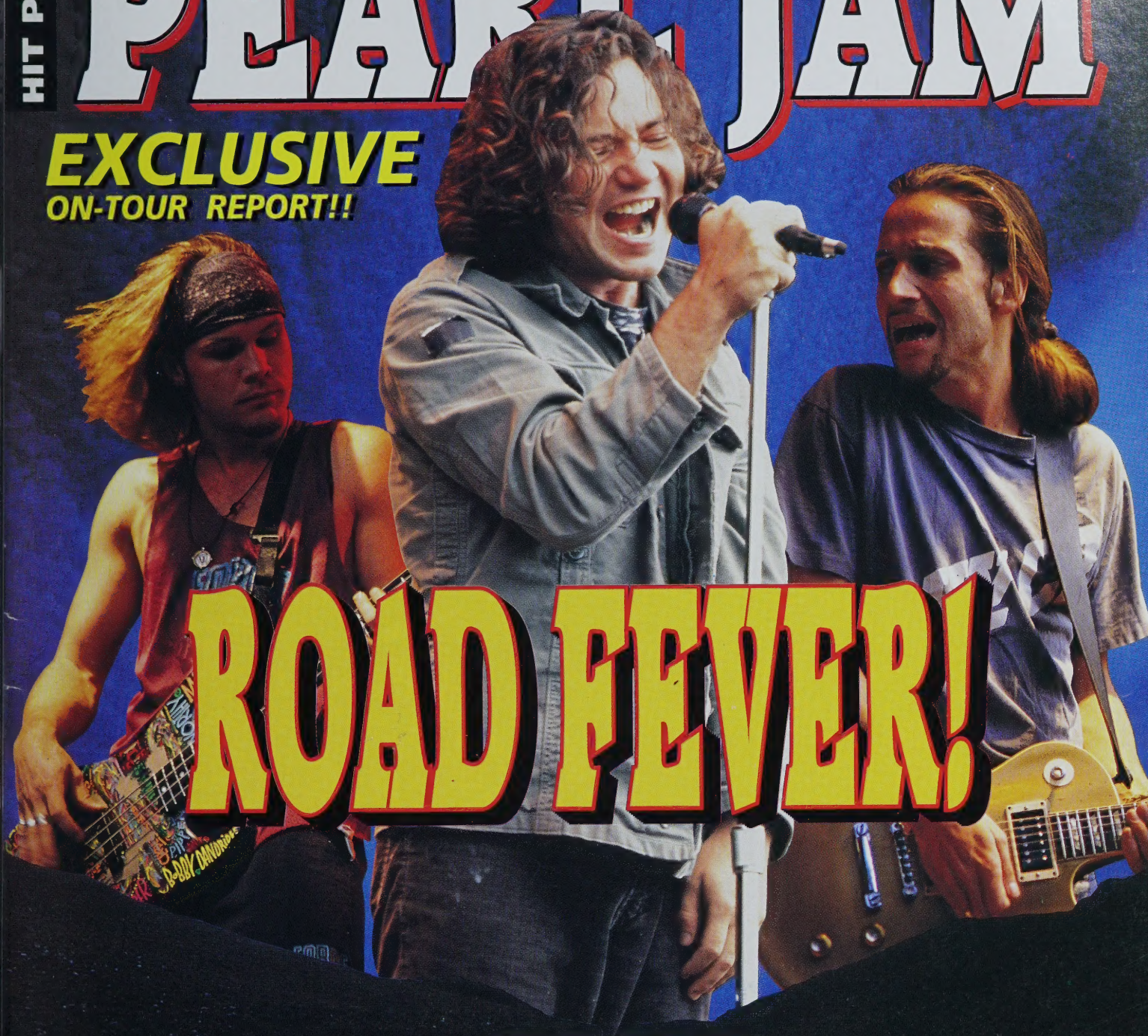


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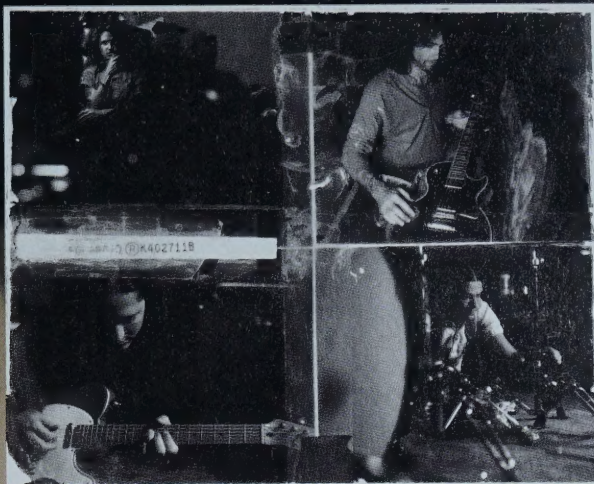
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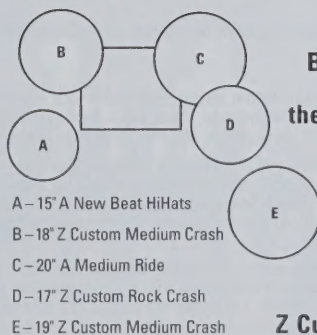
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Aerosmith's Amazing!

I am writing in response to the letter from Patrick Bergin. Maybe you should set aside that flannel, put on a pair of ripped jeans and a T-shirt and put on an old Aerosmith record from 1975 called **Toys In The Attic**. Shut off your damned MTV for a moment (I know this is very hard to do since you need MTV to think for you) and think about the music for yourself. No "alternative" band could possibly match the emotion and force



Aerosmith: Getting their due.

behind Aerosmith's hard rockin' albums. I am a die-hard Aerosmith freak and have been called just that because I live for, in your terms, Patrick, "old metal." I just want to say, and I quote from Aerosmith's debut album liner notes: "[Aerosmith's music] is not to be listened to, it's to be played. Turn the volume up loud, roll back the carpet if you have one, and learn to dance. It's for the young and the young in the head, and anybody who can still take it raw."

Steven Tyler's Angel,
Amanda

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Remember Andrew Wood

With Pearl Jam's popularity, there is an increasing interest in Mother Love Bone. People buy the CD expecting another Pearl Jam minus Eddie Vedder. As a Mother Love Bone fan I can truthfully say that the only thing the two bands have in common are the bassist and guitar player. Pearl Jam's music is nothing like Mother Love Bone's, nor could it ever be. Instead of going along with the crowd, Andrew Wood ran in the opposite direction, influencing others to follow his path. It isn't right to compare him to Eddie Vedder or anyone else. He was a true individual, something that is hard to find in a time when everybody else seems to be following everyone else. The 19th of March marked the fifth year since Andy's death. It's sad to think that most people still only know him as "the heroin addict who died so Pearl Jam could start." If you do want to hear what Mother Love Bone was like, please listen with an open mind. Don't expect another Eddie Vedder, and you shouldn't start insulting the band when you don't get one. You don't have to like the band to realize how much respect Andy really does deserve for his work, and how proud of it he was. Just remember him for who he was and what he was trying to do, not as the opposite of Eddie Vedder.

Christine M.
New Hope, MN

Seeing Green

Thank you for all the great pictures of Green Day in your April 1995 issue. Do you have something against Tre Cool? I'm sick of all the

magazines printing pictures mostly of Billie Joe. Don't get me wrong, Billie Joe is great, but you don't have enough on Tre. I happen to think Tre is God.

**A Tre Lover,
Amy Crocker**

Is Green Day really so damn good, that they really deserve to make your cover every other issue? And are they so brilliantly perfect that they deserve to take up half of your magazine with every issue?

What makes them so special? The success of their new album, which is nothing more than a collection of pointless songs, performed by green-haired morons? Or is it Billy Joe's incredible ability to play three chords concurrently? I think everyone should be given a chance to achieve stardom, but man, don't you think this is a little much?

Give the bands who have been around and established respectability by continuing to produce good, well-loved music, a chance! Green Day is the type of band to hit the scene hard and die down just as quick as they came. Save some of your precious space and time on putting good articles about kick-ass bands that have proved their worthiness to produce music that is worth a damn, over and over.

**Brad Pettit
Crane, TX**

Print More Metal!

You guys have a great magazine, but it could be a hell of a lot better. Put a band like Pantera or Slayer on your cover more often and watch your sales go up. Everyone's getting tired of groups like Soundgarden and Pearl Jam.

What really upsets me is what people today label as Heavy Metal. Take the Grammys, for example. How could someone like Soundgarden beat out Pantera and Megadeth in the Heavy Metal category, let alone have a nomination in that category in the first place. Last time I heard, Soundgarden was labeled as Alternative.

My concerns are similar to those of Mr. Metal's letter (April, 1995) The term Heavy Metal isn't what it used to be. Every year what people consider Metal is changing, and for the worse, I hate to report. At least there are a few bands that still know what the term Heavy Metal means. May bands like Pantera always know which road to follow. Metal forever!

**J.A.G.
Jeff. City, MO**

I am a normal metalhead and read **Hit Parader** regularly. No matter how hard I try to find more articles on Biohazard and Rage Against The Machine, I can't seem to find them in your mag. I really wish you guys would do more articles on these guys and on Sepultura. They are a really cool band with a lot of energy. Please include these bands in centerfolds, and a lot of pinups. My room is already filled with Max Cavallera's and Zack de la Rocha's faces on the wall, but I need more.

**M. A. Metalhead
Bahrain, The Arabian Gulf**

What is up with this Seattle sound scene? It is grunge alternative wannabe music. Bands like Candlebox, Alice In Chains, Pearl Jam, Soundgarden, Nirvana— they all suck. Every time I hear them on the radio or see them on MTV I have to turn it off. Also, all this punk wannabe stuff blows. You have Billie Joe thinking he is in the Sex Pistols. Green Day or the Offspring will never produce punk music like the Clash, Ramones and the Sex Pistols.

And this alternative stuff is even worse. I don't know how people can stand it, nevertheless buy it. Bands like Live, Collective Soul, Counting Crows, Cranberries, Dinosaur Jr., Lemonheads, Soul Asylum all suck.

I have to give my personal thank you to Black Sabbath for starting metal. 1970 was indeed the Sabbath year. The year metal was

born. Also thanks to Kiss, Judas Priest, and AC/DC for contributing to the birth of metal. Ozzy, you kick ass. Other awesome bands that keep metal alive are Guns N' Roses, Metallica, Megadeth, Nine Inch Nails, Slayer, Pantera, Sepultura, Machinehead, Iron Maiden and Type O Negative. And we can all admit that from 1983 to 1988, we all were in love with Motley Crue, Skid Row, Poison, Great White, Cinderella, Warrant and Whitesnake. These are the bands we should be listening to (except the mousse-abuse bands that I just listed).

Anyone who owns a Metallica CD and a Pearl Jam CD aren't real heavy metal fans. Be true to metal. It is slowly dying.

**Metal Forever,
Huntington, NY**

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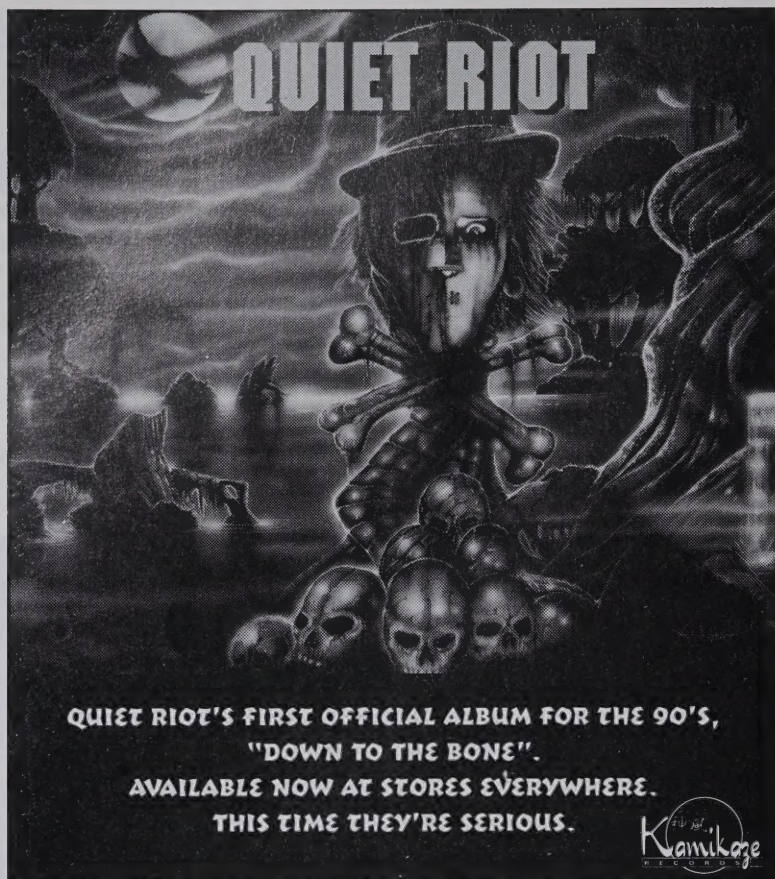
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NIN Fans New & Old Sound Off

Hey, what's the meaning of this? Only a one page interview with NIN? In your March 1995 issue there was only one page of Nine Inch Nails. In my opinion, you should have a huge poster of Trent Reznor, and an interview. NIN has to be one of the hottest groups around. I want to know everything I possibly can. This may seem strange, but my dad loves them too. He would love to hear all the stuff NIN has to tell. Also, I would like to know more about Green Day, Metallica, and how could you forget Stone Temple Pilots? You're missing out on great opportunities. Please, don't pass my request by.

Katie Arink

I recently read *Nine Inch Nails: Trials And Tribulations* and you were the first magazine to acknowledge NIN's first fans, the real ones. I have been a fan since 1991 and it pisses me off when people like NIN because they're "cool." I don't think that Trent is "selling out" because all he did was make the best music he could. But this time the media didn't ignore him. Until **The Downward Spiral** came out, shows wouldn't be sold out for days. Now they sell out in 10 minutes because people want to see Trent thrash around on stage like an animal. Anyway, thanks for a great article on a great musician.

**Laura
Burr Ridge, IL**

I just wanted to say that I am totally in favor about the article *Caught In The Act* in your March issue. I really think that NIN puts on the best show in the world. I saw the Woodstock performance and I went to see them last January in my hometown of Montreal. I've seen a lot of shows (Metallica, Pantera, Megadeth, Black Sabbath, Soundgarden and NIN) and I think that Trent Reznor is the best performer in the universe. I also like the way he breaks keyboards and microphones. I truly worship the Temple of Trent.

**Simon Sassoyan
Montreal, Quebec**

Trent Reznor is Our God. When I say "our" I'm speaking about us real NIN fans! Somewhere along the line a group of ignorant jerks started calling themselves "Trent followers." If you ask any of these "fans" to tell their favorite song, we all know what they would say: *Closer*. Do you honestly think that any of these stupid people have ever even heard *The Only Time, Last, or The Becoming*? Yeah right! You people make me sick! You're trying to turn NIN into a "for everyone band" just like you did to Green Day. Even worse, you're insulting Trent when you're trying to categorize NIN with some of these completely talentless bands. Trent really helps a lot of us out and I'm glad to see NIN getting some of the recognition they deserve.

**Sommer Barnard
Perrysburg, OH**

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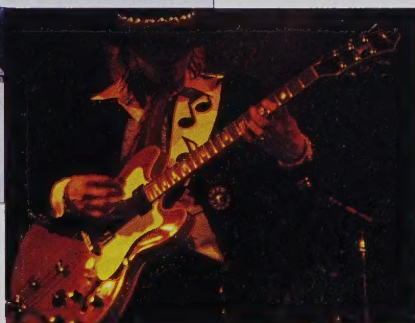


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LOU O' NEILL JR.'S FRONT PAGES: THE INSIDE SCOOP!

OUT OF A JAM!: They said they would do it and by God, as sure as it's raining right now in Seattle, they did! We're referring, naturally, to **Pearl Jam** and the band's long-running feud with TicketMaster, now reaching its second (and perhaps most pivotal) stage.

Basically, what **Eddie Vedder** and the rest of PJ have done is simply execute an "end run" around TicketMaster. The company the band turned to to pull off this stunning coup is ETM Entertainment Network out of California and the terrific news is that the service charge for each Pearl Jam ticket will be held to a measly two bucks. Yes, we can handle that.

Here's what a breathless Seattle Joe wired *Front Pages* on deadline. "It wasn't easy," Joe gushed, "but, when EV gets his dander up, clear out of the way fast, man. I mean, if this thing works, it just might revolutionize the concert ticket industry. Sure, I know the suits at TicketMaster are poo-pooing the whole thing and claiming that the new deal is not all that much different than the one they offered a year back. That's just bull!"

But Joe, what about those published reports insisting that Eddie's rocking with **Mike Watt's** guys? "It's true," our Washington State snoop confirmed. "It's something Eddie's always wanted to do. He loves Mike Watt and, believe me, this situation will have no effect whatsoever on Pearl Jam and the band's future." All we can add is that after 18 months off the road, it's GREAT to see Eddie, **Mike, Stone, Jeff** and **Jack** back together again doing what they do best: playing the greatest rock and roll in the world. You've fought the good fight, gentleman.

SECRET STUFF: The night manager of one of the country's swankiest hotels was totally

horrified to observe that 40-something rock star emerge from his suite with a comely young lass at 4 a.m. Oops, she was still wearing braces! Pleeze, we can say no more!!

NO NAMES PLEASE: That artsy British band took it a tad too far in Gotham recently when one of the "fans" snuck underneath the autograph table and caused many a red face up top. She was hungry like a wolf!!

INSIDE STUFF: Congrats to our pal **Edward Van Halen** for hitting six months of sobriety and never once opening a bottle of Bud. Nevertheless, we must ask why the law popped Eddie as he attempted to board a commercial flight with a fully loaded handgun? EVH explained that, since he, **Sammy, Alex** and **Michael** almost always flew charter, he simply "forgot" about the weapon. Still, one must ask, why does Eddie need to carry a loaded heater with him in the first place?...When will it stop? For our dinero not soon enough, thank you.

a final decision...He did it quietly, to be sure, but **U2's Adam Clayton** has decided to call NYC home, where he's been living for at least the last year...Three cheers to **Skid Row** for creating one of the year's top efforts with **Subhuman Race**. Our buddy, **Dave "Snake" Sabo**, definitely is coming into his own..

A big Bronx cheer to Oscar producer **Gil Cates** for banning tennis great, **John McEnroe**, from playing guitar during **Patty Smyth's** performance of *Look What Love Has Done*. Cates insisted Mac's presence would have created a "Circus like atmosphere" at the Academy Awards. Who is this clown kidding? We only wish Patty would have stood her ground instead of caving in to this asinine restriction. Crazy world, ain't it!!!

OVER 'N' OUT: Wish we could tell you something definitive 'bout **Guns N' Roses**, yet we can not. Axl's still stuck in his "to be or not to be" posture but the clock keeps ticking...How deep is her Love? "So nobody can try to dig him up,"



Kurt Cobain: Still the center of controversy.

Yup, **Green Day** continues to explode to a new level of stardom as the **Dookie** disc continues to fly out the stores faster than **Bill Clinton** can count his scandals. Meantime, thanks, Billie Joe and mates for keeping ticket prices at your recent benefit in Oakland to a cool 10 bucks a head. After a few months of rest, our skinny is that GD is ready to get back on the road and let the good times roll.

ROCK WIRE REPORT: Is a big CD black market kickback scandal ready to be investigated by the Federal Government? Lots of top execs are gulping lots of Valium as the Justice Department readies

is what **Courtney L** sniffed to the Fourth Estate regarding the burial of her husband **Kurt Cobain's** remains in Seattle's Cavalry Cemetery. By the way, Courtney was forced to hire a \$9,000-a-month/24-hours-a-day security muscle team 'cause of all the fans who have inundated heir digs. Personal to the world: Though he's been away for barely more than a year, we still miss Kurt greatly and for our ancient ears, his legend will only grow with the passage of time.

SEE YOU NEXT MONTH: Until then, remember: *It is always more difficult to remain at the top than to get there.*

Chad Gracey
of Live

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ROOTS

BY ROB ANDREWS

Each month, **Hit Parader** journeys back in time with a rock and roll star to learn about his early years. This issue's time traveler is New Jersey's favorite native, Jon Bon Jovi.

JON BON JOVI

Jon Bon Jovi may be a renowned citizen of the word, a guy who has sold more than 40 million albums from Tanzania to Tennessee during his 12 year

state's music scene, while The Boss now spends most of his time in the sunny climes of El Lay, Jon has chosen to raise his two kids within a stone's-throw of Highway 9. And, anyway, Bruce never named one of *his* albums, **New Jersey**.

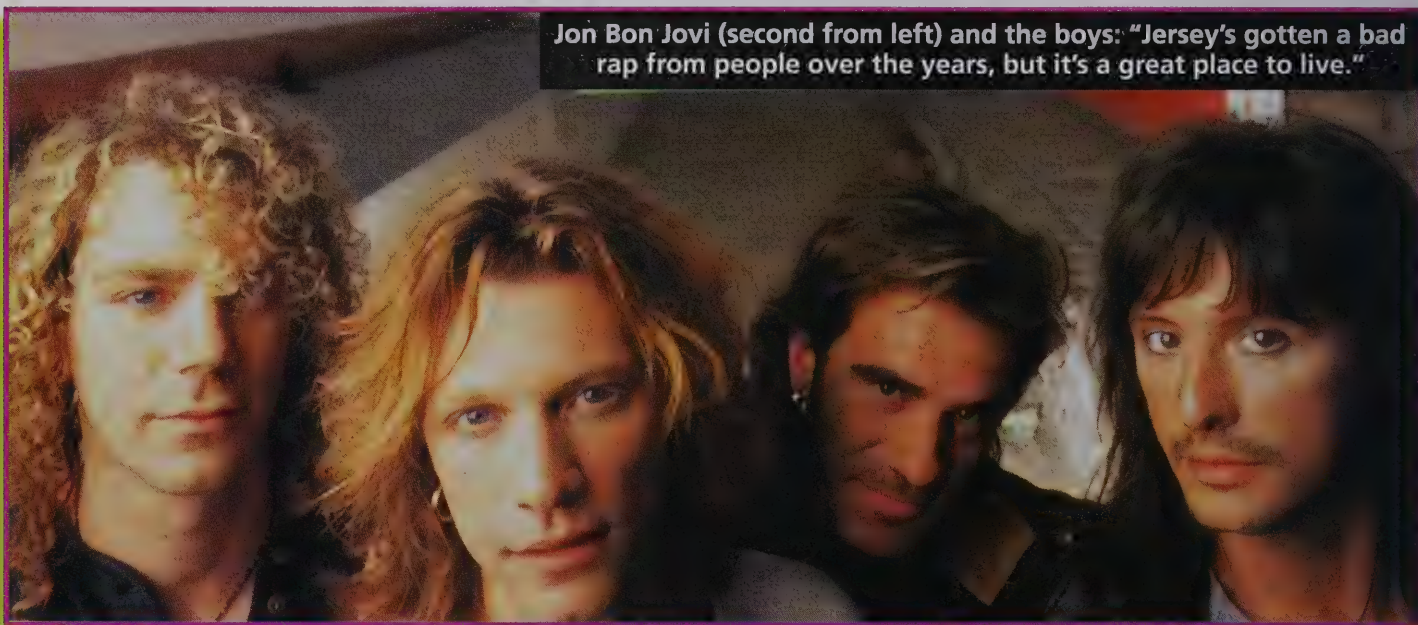
"Jersey's a great place to live," Jon explained. "It's gotten a bad rap over the years from people, but they obviously don't live here. In fact, people from Jersey are the ones who start all those bad rumors about the place, just to keep most people out. But those of us who have been lucky enough to spend a lot of time here know it's kind of like having the best of all worlds. You're living in a beautiful, rural area with farms and flowers, yet you can get to New York or Philly without too much effort. I've been all over the world, but I always come home to Jersey."

As it turns out, New Jersey has long played a central role in shaping Jon's musical perspectives. It was at a Journey concert at the Meadowlands Arena back in 1982 that he first encountered a

towns and see a great local band. Some went on to national prominence, and some never got out of those clubs—but it was still a lot of fun. Watching Southside Johnny back then was just incredible—he was a great showman, and had a great band. Back then that was my *only* goal; I wanted to be in a band as big as Southside! I didn't think there was anything bigger than that."

Once they got their act in gear, it didn't take long for Jon and his boys to leave the likes of Southside in the dust—at least in a commercial sense. While the Jukes were to score an occasional local hit with songs like *We're Havin' A Party*, Bon Jovi were on their way to fame and fortune. But no matter how big Jon and his band became, they never forgot the folks back home in Jersey. Annual arena shows at the Meadowlands seemed to be filled more with band friends and family members than with fans (after all those Italian families are *never* small), and more recently each year Bon Jovi has gone to the Count Basie Theater

Jon Bon Jovi (second from left) and the boys: "Jersey's gotten a bad rap from people over the years, but it's a great place to live."



career, but no matter what distant continents he may conquer, his heart still belongs firmly planted in New Jersey. Born and raised in Sayreville (about a half hour's drive south of New York City), and now a resident of the plush, upper-crust community of Rumsen, Jon's Jersey roots stretch deep into the Garden State's chemical-riddled, Mafia body-stuffed, land-filled soils. But Mr. Bon Jovi insists that the national image of New Jersey as America's armpit, is a far cry from the reality of what is actually one of the Northeast's most picturesque states (that is, of course, once you get away from Secaucus and Newark.) Jon is rightfully proud of his Jersey heritage. Though he may never rival his fellow Jerseyite, Bruce Springsteen, as a symbol of his home

young, aspiring guitarist named Richie Sambora, and it was at some of the state's now-legendary rock clubs, like the Stone Pony, that the fledgling unit Bon Jovi first cut their musical teeth. Long before that, when he was barely a teen, Jon had been in the audience at those clubs, watching idols like Southside Johnny & The Asbury Jukes turn on crowds with their unique blend of blues, rock and Jersey swagger. Those days left an incredible impression on young Jon.

"Those were really magical times," Jon said. "It may be hard for some of the people reading this to imagine what the Jersey club scene was like back in the late '70s and early '80s, but almost every weekend you could go into a club in Asbury Park or other beach-side

down in Redbank, New Jersey to perform their traditional Christmas charity show. That event, in particular, has grown to mean a great deal to Jon—it's his way of giving something back to the people who've given him so much over the years.

"Those shows are a lot of fun for us," he said. "We get to play a lot of material that isn't part of our regular set, and it serves a good purpose for both us and the Jersey community. The shows always serve to bring the band closer together, whether we've been on the road for a year, or we haven't seen in each other in a few months, and the money that show raises goes to help people who need it—especially kids. Any time we get the chance to say thanks to the people of Jersey, we're gonna take it."

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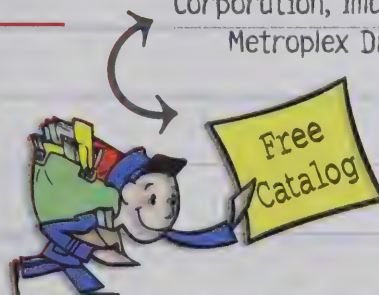
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GAME BYTES

JEFF KITTS

TOUGHMAN CONTEST/Genesis/EA Sports

It's a sad, sad day in the 16-bit video gaming market when Electronic Arts—the masterminds behind such ground-breaking games as *NHL '95*, *Fifa* soccer and *Road Rash* for 3DO—takes a shot at producing a boxing game and fails as miserably as they have with *Toughman Contest* for the Genesis. From the game title and box art, EA has me thinking they had done something unique and created a video game based on those no-holds barred beat-em-up competitions you see now and again on Pay-Per-View. Unfortunately, what we have here is just a standard boxing game—and a bad one at that.

EA's first mistake with *Toughman Contest* was in using the transparent outline effect of your boxer against a solid opponent. It's the same technique responsible for making *Super Punch Out!!!* for the SNES such a solid boxing cart, but here it only adds to the misery. It's almost impossible to tell if your punches have landed and just as difficult to figure out what position your fighter is in—making you easily susceptible to a crushing right hook from your opponent.

The fighting movements are slow and jerky and offer very limited control, and your fighter has no freedom to move about the ring—talk about standing on the tracks with a freight train a-comin'! The punches in your arsenal are the standard jabs, uppercuts and crosses, and each fighter has a few Power Punches for inflicting greater damage (same concept as *Super Punch Out!!!*—imagine the great EA now resorting to ripping off other companies. Yup, it's a sad day...). Graphically, the fighters lack color and detail and the backgrounds are mundane city. Perhaps the only redeeming quality of *Toughman Contest* are the sexy ring girls who come out and announce each new round.

**GRAPHICS: 7/SOUND: 6.5/CONTROL: 7/SAVE: yes/
OVERALL: 7**

KAWASAKI SUPERBIKE CHALLENGE/Genesis/Time Warner Interactive

Games like *Kawasaki Superbike Challenge* are either a sign of the Apocalypse or the imminent demise of 16-bit video gaming. Take your pick. After a few torturous laps around the track, I came to the conclusion that I can't remember a motorcycle racing game—or any racing game for that matter—this bad in the history of video gaming. This is beyond bad. This is shockingly bad, almost to the point where I'd urge you to run to Blockbuster and rent it for a night just to see how bad this is.

From the seat of your Kawasaki crotch-rocket, your view is first person (all you see of yourself is your dash, handlebars and mini-windshield)—and my, what a pathetic view this is. Blocky, drab polygons dominate the scenery, all hideously void of any detail or color. As you speed around the track (oddly enough, the game does move quite fast) and race for position against

the other bikers, you'll soon realize that any element of realism has been swiftly removed from *Kawasaki Superbike Challenge*. Bump into another biker and what happens? Nothing. Skid wildly off the track and you go down, right? Nope. Again, nothing. Smack into a pole? Zippo. You just keep on going, impervious to any damage, opponent or obstacle the track offers.

If the game offers any redeeming qualities the options are there, just as they should be. Adjust your shifting, change your tires, select your circuit, make pit stops—all the necessary elements are there. But when the overall package is this atrocious, the little things mean diddly.

**GRAPHICS: 4/SOUND: 5/CONTROL: 6/SAVE: yes/
OVERALL: 4**

KNUCKLES CHAOTIX/Genesis 32X/Sega

It's official, folks. Sega—the company that revolutionized the platform genre with its *Sonic The Hedgehog* series a few years earlier—is now guilty of beating a dead horse. In recent times, Sega has tried to capitalize on the success of *Sonic* even more than their competitors, and games like *Sonic Spinball*, *Sonic & Knuckles* and *Sonic CD* have only served to make gamers sick and tired of that stupid little blue rodent. And while Sonic is nowhere to be found in *Knuckles Chaotix*—



Toughman Contest: Mundane city.

the first solo outing for Sonic's one-time partner—it's the same old thing with not a new element or innovation in sight. In fact, *Knuckles Chaotix* isn't as much a spin-off of Sonic as it is sheer rip-off.

The one new feature here that does make this a touch different from its predecessors is the fact that, during most of the gameplay, Knuckles is *physically* attached to another player by a "link." Cute at first, the two characters (some new faces this time, like Mighty the Armadillo and Charmy Bee) running and jumping in unison—but after a while, you just want to reach inside your tube, break that link and toss the other character in the trash. All it does is confuse you and slow down the pace of the game—and *Sonic*-type games were built for speed.

Graphically, the game is solid—but certainly no better than previous Sonic games and definitely nothing to show off the 32X's graphic capabilities Sega keeps telling us exist. There's a few neat tricks here (like powerups that cause Knuckles and co. to grow four times normal size) and overall the game is decent—it's just that, in 1995, this type of contest no longer does the job.

**GRAPHICS: 8/SOUND: 7/CONTROL: 8/SAVE: yes/
OVERALL: 7**



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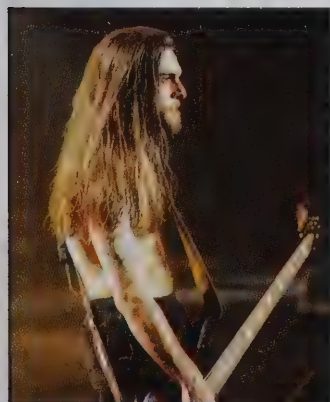
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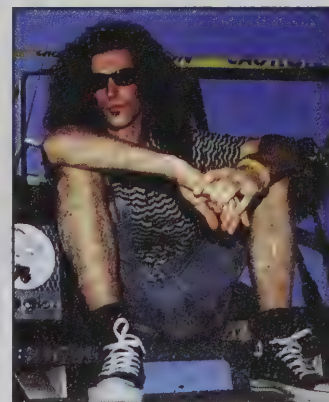
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CAUGHT IN THE ACT

BY STEVE ANDERSON

Kevin Martin couldn't wipe the smile from his face. It was the middle night of Candlebox' sold-out, three night stint at New York's legendary Roseland Ballroom (which has become the Big Apple's premier rock venue in recent years), and the vocalist had just been informed by representatives from his record label that the band's self-titled debut album had just passed the three million sales level. Soon Kevin was joined by bassist Bardi Martin, guitarist Peter Dinklage and drummer Scott Mercado in a back-slapping, hand shaking celebration for what must be labeled a major accomplishment for *any* rock and roll band. But considering the year of hard work and constant travel that these Seattle rockers put into taking their first album over the top, their multi-platinum certification provided a special degree of satisfaction. It was both a vindication of the band's rich, rugged musical style and a salute to their incessant work ethic—a combination that Kevin admitted was hard to beat.

"This is great, it really is," the vocalist said with an amused look. "It's not something we ever expected or even particularly wanted. A year ago, we were just another young band trying to make our way in the world. We felt we had some good songs, which made up a pretty good album. But we didn't know how well it would—or wouldn't—do. When it went gold, it was really exciting, because that kind of signaled to us that it was successful enough for us to make a second album. That was a big deal. Then when it went platinum, we were all kind of shocked. By the time it was double platinum, we didn't know exactly how to act or what to say. Now that it's triple platinum, I just kind of sit here and smile."

The success of their debut disc hasn't cut into Candlebox' non-stop work schedule one bit. They've been on the road continually for the last 15 months, with only the

incredibly short rest periods provided by the band's management team (the same people who handle the Red Hot Chili Peppers, by the way) to break up the hectic pace. They were out with Rush for six months, wowing that band's cerebral crowd with their musical acumen and instrumental skills. Then it was immediately on to a road jaunt with Metallica, where Candlebox won over that group's tough audience with their hard-hitting riffs and torrential stage energy. If that wasn't enough, last fall the group decided to step out on their own, performing throughout Europe and the States as a headline attraction. Everywhere they went they were treated like conquering heroes—a difficult concept for these still wet-behind-the-ears rockers to fully comprehend.

"There were times when we just wanted to leave the hotel and go wander around town," Kevin explained. "But we'd go

tour. Few bands in recent memory pour more heart, soul and spirit into their live performances than these emotionally-charged rockers. Constructing a tight, streamlined-yet-expansive 90 minute set around such familiar tunes as *Far Behind* and *You*, Candlebox on stage is like a lit fuse. The energy builds and builds throughout the set, as they tear through both material from their debut disc and new songs yet-to-be-recorded, and the fans just wait impatiently for the next musical explosion to take place. It is a masterful bit of timing and show planning—all the more surprising considering the band's tender years and limited headlining experience. But as Martin was quick to point out, they've already had the opportunity to learn the tricks of the trade from some of the best teachers in the rock world.

"When you go on tour with bands like Rush or Metallica you'd better learn a few



PHOTO FRANK FORCINO

downstairs, and there would be a crowd of people there waiting for us. We really weren't ready for that. It took a little getting used to. It was kind of fun in the beginning, then it got to be a little crazy because we were getting trapped inside our hotels all the time. So now we just wade out there and deal with the people as best we can. Actually, it's been a lot of fun."

It's easy to understand the fan frenzy that Candlebox creates when they're on

things," he said. "I guess you could finish your set, hop on the tour bus and open some beers—and we did do that some nights. But you can also watch what those bands are doing, because they've done it all. Back then we only dreamed that one day we'd get to headline, and we never imagined it would happen so soon. But now that the opportunity is here, we're pretty much trying to make the most of it."

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PICK HIT

BY MARTY SHUGAR

OVERDOSE

By now, every hard rock fan worth his Bweight in used guitar picks knows about the awesome fury of Brazil's most famous and influential metal band, Sepultura. But how many of those same fans know of *another* band that not only hails from the same country as Max Cavalera's crew, but also the same town, Belo Horizonte. That band is Overdose, and their parallels with Sepultura run far deeper than a few superficial quirks of citizenship. In fact, way back in 1985, these two Brazilian bash brothers actually shared an album release, with Sepultura's hard-hitting rockers dominating side one, and Overdose's lethal riffs obliterating side two. Since then, however, the career paths of these two groups have taken radically different turns. Sepultura has long-since relocated in America and gone on to fame and relative fortune world-wide.

Overdose has stayed at home, releasing half a dozen albums under a restrictive recording contract signed when the band members were all under-age, and waiting impatiently for their big break to happen. Now, with the release of their latest disc, **Progress Of Decadence**, their moment of deliverance may finally be at hand.

"We have waited a long time for this to happen," guitarist Claudio David said in his best broken English. "But going through what we have been good for us. Living in Brazil, and seeing the corrupt government at work, has given us such anger for our music. It's been very helpful in that way. We are ready for new things, though. We know that other bands have gone from Brazil to play before the entire world, we too want to bring a taste of Brazil to everyone."

One of the most characteristic ele-

ments of Overdose's musical attack is their unparalleled ability to mix classic metallic riffs with a healthy dose of traditional Brazilian elements, ranging from samba to indigenous street rhythms. By doing so, David and band-mates Andre Marcio (drums), B.Z. (vocals) and Cichovicz (guitar) have created a unique musical amalgam, one that promises to instantly separate them from all of their hard rocking cohorts in terms of both fan identity and industry recognition. Despite this uniqueness, however, David knows that his band's struggle for international success will still be a difficult one, though he believes their songs will have a universal appeal.

"We have always tried to listen to as much music as possible," he said.



Overdose: "We have worked for so long to get where we are now."

"Then we've taken certain elements from everything we've heard and brought it into our own music. I think it

"Living in Brazil, and seeing a corrupt government at work, has given us such anger for our music."

would be very limiting to just call us 'Brazilian Metal' for instance. There's much more than that. Yes, there are a number of hard rock and metal influences in there, but there are also street rhythms along with elements of jazz and thrash. Our Brazilian influences are very strong, and many people who are hearing us for the first time instantly notice them. But they're part of our heritage, they're in our blood. The music we play is as natural to us as taking a breath."

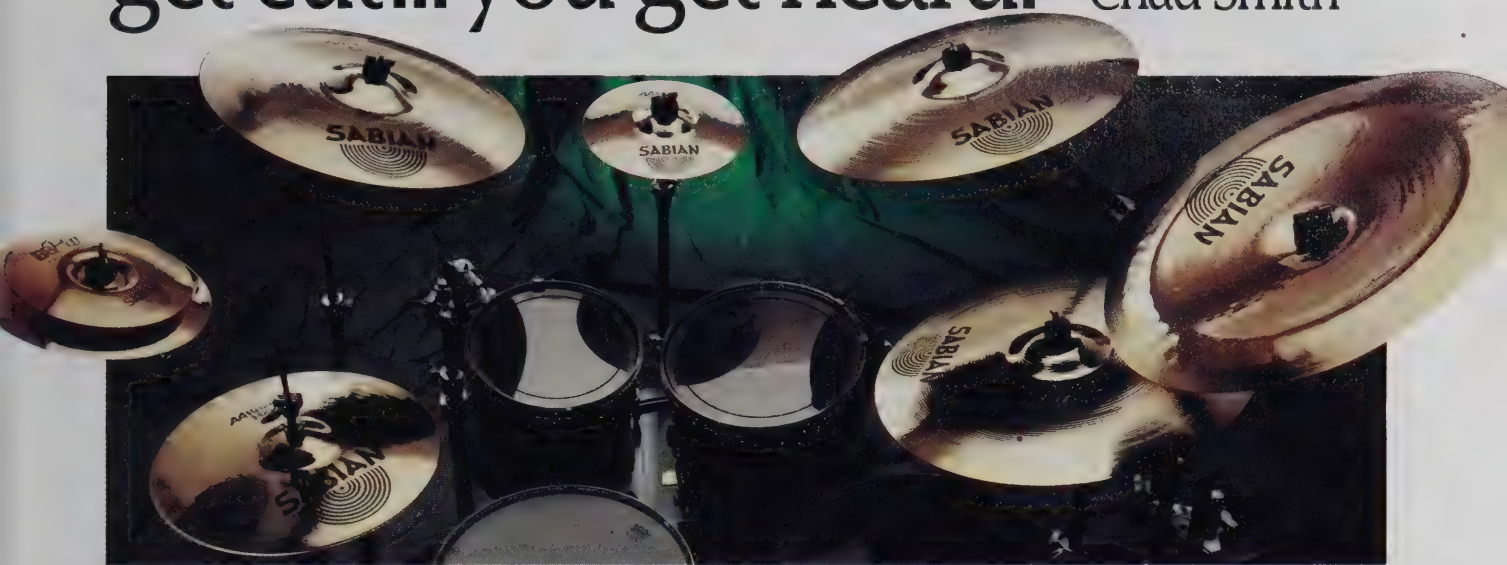
Despite their decade-long history, on **Progress Of Decadence** Stateside rock fans are getting their first true taste of Overdose. For years the band was prohibited from seeking a wider audience by their Brazilian record label, which enforced a decade-old contractual agreement with an iron hand. While a few of the band's earlier imports may have trickled into U.S. specialty stores, until recently the band's music was more myth than reality to even the most dedicated American headbanger. But now that they have finally been released from their restrictive contract, and managed to get their album out world-wide, the band can't wait to pack their gear and hit the road outside of Brazil *for the first time!* While they remain their native land's most popular

hard rock band, a group capable of performing in front of crowds of 15,000 or more in Brazil's major cities, Overdose is understandably anxious to get on stage in front of American and European metal fans and give them a taste of their samba-tinged riffs.

"Our music will be understood everywhere, I am every confident of that," David said. "Our songs do tend to discuss the political and social problems of Brazil— and there are *many* of them— but many of those same problems affect people all over the world. We live in a third world country, where ten percent of the people are very rich, and the rest are very poor, but the problems of Brazil are the problems of the world— bad educational system, destroying the environment, corrupt politicians. We speak about all that and more in our music. Let the world be ready to listen."

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HARD ROCK HAPPENINGS

Pearl Jam appear to be on the verge of completing their fourth album in less than three years! The new disc, which remains untitled as of this moment, was recorded early this year as the band waited for their tour difficulties to dissipate. Rather than sitting around twiddling their collective thumbs, the boys went back to work, creating a series of stirring, eclectic tracks that according to one insider "are heavier than the things on **Vitalogy** but less aggressive than some of their earlier material." Look for the new disc to be available by year's end.

Another Seattle unit toiling away in the studio is **Candlebox**, the upstart quartet whose self-titled debut disc

sold an impressive four million copies. According to vocalist Kevin Martin, the band's new material will follow a similar vein to that contained on their platinum-coated first effort, but will also reflect their added maturity. "You can't go through what we have over the last two years and not have it have any effect on you," he said. "It hasn't really changed us— it's just given us a real special perspective on things."

The rumor mill continues to jabber about the latest happenings within **Guns N' Roses**. The ever-controversial unit now appears to be settling their recent internal upheaval and is about to return to the recording studio. The latest twist in the Guns saga is that Axl Rose has continued to approach former Ratt guitarist Warren DeMartini about replacing the departed Gilby Clarke. At the same time, vocalist Stephen Pearcy is doing his darndest to reform the original version of Ratt (minus guitarist Robin Crosby) and he's attempting to keep DeMartini's stirring six string solos in the fold.

Speaking of **G N' R**, Slash indicates that "he's had a great time" on the road with his Snakepit—which, by the way featured bassist James Lomenzo and drummer Brian Tichney on tour rather than the duo Mike Inez (back to

Alice In Chains) and Matt Sorum, whom recorded the band's **It's Five O'clock Somewhere** disc. "It was great to get back into the small halls, the kind of places we haven't been in with Guns N' Roses in a long, long time. I definitely want to do that again."

Aerosmith's Steven Tyler has been the subject of a barrage of not-so-flattering media reports as of late, many of which are dredging up decade-old news in an attempt to "create" a story. While Tyler never hid his drug and drink dalliances back in the early '80s, he'd now prefer to sweep all of that under the rug. With Aerosmith now about to begin a lucrative new contract for Sony Music, the always-active singer wouldn't mind if the media's focus was just on the band's music for a change. "People love writing about us," Tyler said. "And I think that's great. But if there's no dirty story now, why don't they just focus on the cool stuff?"

The pressure is on **Green Day** as the punk patrol battle to complete their latest album. Vocalist Billie Joe admits that making this album is a lot different than recording the group's breakthrough disc, **Dookie**. "Last time nobody knew who we were or cared who we were," he said. "Now they know who we are— but it's our job to



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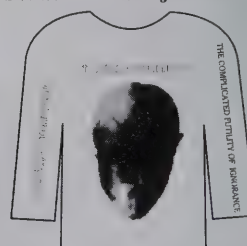
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make sure they still care. We haven't changed things around too much. We're not trying to reinvent ourselves. If people liked the last record, they should like this one too."

Remember Iron Maiden? Sure you do—even if it has been a long, *long* time since we last heard from these quintessential British bashers. Well, now it seems as if the Maiden Metal Machine has completed their first album with new vocalist Blaze Bayley, and expect to have it released in America by the end of September. Bassist Steve Harris, the band's only remaining original member, states that the new disc is filled with "classic" Maiden music—though fans better be prepared for a few new twists and turns along the way. "Having a new vocalist allows you to try out some new things," Harris said. "And that's what we've done, while maintaining the core of Maiden."

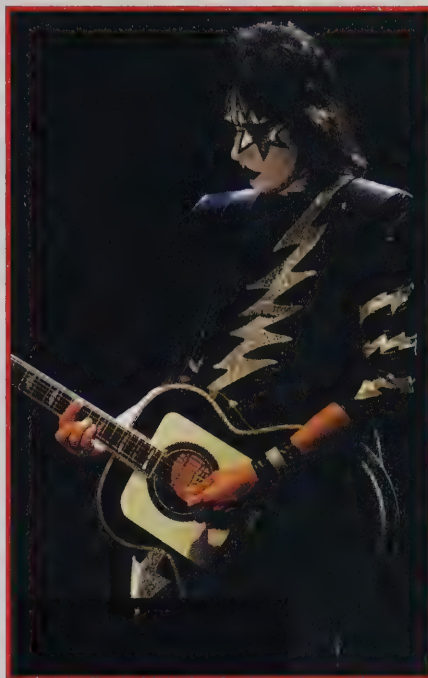
Another veteran British metal unit, Judas Priest, are still on the look-out for a new vocalist. Guitarists K.K. Downing and Glenn Tipton have evidently realized that long-time singer Rob Halford is still firmly committed to his new band Fight, so that if the Priest Beast is going to roll on, it will have to be with a new frontman. "We've already written six new songs, and they're the hardest, heaviest things we've done in years," Downing said. "We'll be back in the near future, and believe me, we can hardly wait."

Metallica have apparently turned down a number of very lucrative concert dates in order to pour all their efforts into completing their new album. According to reliable sources, the group was offered a cool million bucks to travel over to England and headline the legendary Donnington Festival. The band politely turned the offer down, believing that taking off two weeks to rehearse, then another to travel and perform would throw their recording schedule into total disrepair. As it is, don't expect to see the new Metallidisc until early next year.

Good news seems to be emanating from Alice In Chains, for a change. Rather than secretly leaking word about which band member is having personal problems or indicating whose solo project will emerge first, the band seems to be all on the same page—and rocking better than ever. A record label source who was recently with the band in their rehearsal room states that the group's new music is dark, mysterious and very heavy. He adds that vocalist Layne Staley, though looking painfully thin, is apparently healthy and happy (at least for him.)

Last month we brought you news about a possible Kiss "reunion" tour.

Well, no sooner did those words leave our mouth than we received a phone call from the band's publicist indicating that the band's current lineup—Paul Stanley, Gene Simmons, Bruce Kulick and Eric Singer—is currently working on a new album. All we can say is so what? We still believe in the old axiom of "where there's smoke there's fire", and we think there just may be a reunion tour—with Ace Frehley and Peter Criss—sometime within the next year.



As strange as it may sound, a number of concert promoters continue to frown on Megadeth's idea of having fans bring canned goods to the arena for food drive donations. Evidently these promoters believe that placing heavy, metal canned goods in the hands of rowdy heavy metal fans is a very dangerous combination. "It's really kind of silly," Mega bassist Dave Ellefson said. "We're trying to do something good, something that can help a lot of people, and a few promoters are giving us a hard time. Thankfully they've been in the distinct minority."

Speaking of Megadeth, it seems as if they've gotten the attention of the Offspring's Dexter Holland for making some unsavory remarks about the punk upstarts. Apparently Megaman Dave Mustaine recently questioned the Offspring's punk pedigree, much to Holland's chagrin. "Can you believe that Megadeth has said that we're not a real punk band?" Holland asked. "All I want to know is where Megadeth comes off talking about punk music. What do they know about punk music... and what do they know about us?"

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A hhhh...how quickly things change in the wacky world of rock and roll. Just a year ago the Offspring found themselves perched precariously on rock's cutting edge—just another high-energy, low-visibility punk unit battling for survival on an indie label. Today, they're as "mainstream" as you can get. That's what can occur when you release an album that just so happens to sell three million copies. It's not that vocalist Dexter Holland, guitarist Noodles, drummer Ron Welty and bassist Greg K have changed their musical perspectives one bit; it's the world around them that's changed. With the runaway success of their album, **Smash**, and singles like *Come Out And Play*, these Southern California proto-punks are no longer on the outside looking in. They've emerged as a primary force in rock's latest "cultural revolution": the band (along with Green Day) leading an unprecedented punk charge to the top of the charts. Recently we spoke to the dreadlocked Holland about the Offspring's sudden, and unexpected success.

anything other than what we'd been playing all along. This is what we like to do, and if the fact that our music is now played on the radio bothers some people, that's not our fault.

HP: You mention that the band has been together for ten years. Why do you think it took so long for people to catch on to you?

DH: I guess it's for the same reason I just said. The music

scene was very different ten years ago. We kind of stood out like a sore

Noodles: Flyin' high.

thumb against all the guys with big hair and tight leather pants. What we were doing was not what the record labels particularly wanted. None of the small local labels in California would even waste a stamp on us to send us a rejection letter. It was a little frustrating. But we were still having fun, so we just kept

PHOTO: RICK GOULD/ICP

THE OFFSPRING

THE PUNK PRINCIPLE

BY MARK SAUNDERS

Hit Parader: Does it bother you that the Offspring are now considered almost a Top-40 band by some people?

Dexter Holland: People have always had the right to think whatever they want about us. It's just that there are a lot more people who are thinking about us now. It's not like we've changed our attitude at all since we started out ten years ago. Back then, we'd play in front of a dozen friends in a club, and it would be great. Today, we're playing three sold-out nights in New York, and that's great too. We've stayed true to the musical beliefs we've always had. It's the rock scene that's shifted more towards us. I remember back in the late-'80s when West Coast rock meant basically heavy metal, I asked the guys in the band if they still wanted to keep playing punk music. We couldn't even imagine playing

on going. Making a lot of money from this has never been a big motivation. We kind of gave up on that idea a long time ago.

HP: How did you finally get around the dilemma of not landing a record deal?

DH: We took that into our own hands. Back in 1987 we recorded a few of our songs for a 7-inch, and we pressed about a thousand of them. Believe it or not, we couldn't even give those things away! I get a laugh because some fans tell me that now those things are worth a little money because of our success, but back then we had to go two years before we unloaded the last of 'em. But a few of those records must have gotten into the right hands because some guys from Nemesis Records tracked us down in 1989 and gave us what they call a press and distribution

deal, which means we paid for recording the record, but they'd distribute it for us. Unfortunately, the album we did for Nemesis didn't do much better than our first record; maybe two thousand of those sold. But we figured we'd give it one more chance, so we also did an EP for Nemesis, which featured four new songs. When that didn't sell, we realized we needed to find a label that could give us a little promotion. So we moved on.

HP: How were you paying your bills during all this?

DH: We were doing okay in the clubs— though we'd only play about once or twice a month.

There were a couple of places that we kept playing, and we developed a pretty strong fan base. Those club owners knew that when we were there, they'd have a good house, and that those people would spend some money. So they kept booking us.

Some of the other places we'd play would close after about a month— they couldn't stay in business. It wasn't easy, but we had other things going on in our lives, so the music was just for fun.

HP: Did you ever consider just giving up on the band and pursuing "real" lives?

DH: The band was too much fun to ever give up. It was an outlet for all of us. We'd consider trying to fit into what was going on in L.A. at the time, but we just couldn't see ourselves as a glam metal band. So we just kept pursuing other options. We just kept being rejected by every label we approached—and these weren't exactly major labels that we were going after. Brett Gurewitz, who runs our current label, Epitaph, even rejected us a few times before he finally gave us a chance in 1991. I still don't know what it was that made him go back and listen to our demo again, but when he called us up and offered a deal we jumped at it.

HP: Your first album, **Ignition**, put you on the rock and roll map, but it was still a long way to **Smash**.

DH: It was. **Ignition** came out in late 1992, and I think Epitaph originally released 10,000 copies of that album and when those sold out we couldn't believe it. We were on the road at the time, doing our first U.S. tour, and we were really surprised when we were told the label had to press more records. I don't know if **Smash** going platinum got us any more excited

than knowing we sold 13,000 copies of our first album.

HP: Now that you're stars, do you find there are different pressures placed upon you that you never expected?

DH: Not really. I think it's true because we haven't accepted playing the role of "rock stars". That's not what this is about for us at all. We've tried to avoid getting caught up with all the side issues that do pop up when you have a successful record.

We've tried to watch that we don't overexpose ourselves and make people sick of us. I don't know if we ever thought we'd be in this position. But after ten years of trying, we are enjoying it.

"Ten years ago, we stood out like a sore thumb."



PHOTO: ANNAMARIA DISANTO

Dexter Holland:
"We accept this kind of success for what it is— no big deal."

KORN

READY TO POP

BY PJ. MERKLE

Who really knows why certain new bands rise almost instantly to the top of the rock heap while others fall just as quickly into the hellish abyss of public neglect? If people really did know the answer to this question, no record label would ever lose money, no A & R guy would ever get fired and no group would ever miss out on stardom. Ahhhh... what a wonderful world that would be!

But wake up! This is the '90's, buster—certainly not any rock and roll band's vision of a musical dream. As the old saying goes, it's a jungle out there, and only the strong survive. Dozens of new hard rock releases emerge each month, with most falling immediately by the wayside. But occasionally, as if by some sort of divine intervention, a band comes along that seems to break all the rules. They don't appear to fit into any preconceived notion of musical accessibility or commercial appeal, yet for some borderline-mystical reason, their star quickly man-

ages to ascend in the rock and roll galaxy.

Welcome to Korn—one heavy, nasty, ugly band of muthas who just so happen to have a self-titled debut album out there that seems on the way to becoming one of the year's major success stories. Recently we caught up with vocalist Jonathan Davis (who along with drummer David, bassist Fieldy and guitarists Brian Welch and James

"Munk" Munkey comprise Korn) to learn as much as we can about this impressive new outfit.

Hit Parader: Tell us a little about Korn's background.

Jonathan Davis: The band's been together for a little more than two years, but I didn't join until they had already been together for



about eight months. Brian and Munkey knew each other from school, and they were the ones who put everything together. It all kind of happened quickly for us because two weeks after I joined we were playing a live show in Anaheim, and about six months later we had a record deal. I don't want to make it sound like it was easy, because it wasn't. Maybe we've been a little lucky.

HP: Your music has been described as everything from hardcore, to metal, to punk, to alternative. How do you classify it?

JD: It's probably all those things in one form another, yet it's different. I really don't like trying to classify our music because that instantly

success. We're pleased by the way people have responded to the record, but it's not like we're facing a chance to sell millions of records. All we've really accomplished so far is open the door so that people know who we are. *Blind* has gotten some good airplay on hard rock stations, but the album really hasn't taken off yet. But we're patient. We know it could take another six months or a year before something really big happens.

HP: Your debut album came out late last year—when it ran the risk of being overlooked among a host of big-time releases. Why did you choose to have it come out at that time?

JD: It was part of our strategy. It's true that very few new bands have their labels release their album in the last quarter of the year. That's a time usually reserved for the year's biggest albums—the stuff that comes out in time for the holiday season. But we felt it was very important to get our album out there as early as possible. We believed that we had the chance to beat other new bands out by a number of months, and that could give us a head start on things. I know it was kind of risky, but it's worked out okay for us.

HP: So it seems like you have a solid working relationship with your label.

JD: Yeah, we do have a good relationship with them because they understand us. Before we signed, there were a lot of labels that met with us, and a number of them seemed really cool. But there was always an attitude—even if they never came out and said it—that they'd expect us to conform to meet their needs. That was really true from the major labels. But then the people from our label, Immortal, came along, and they seemed to really get into what we were trying to do. They shared our vision of what Korn was trying to do. They didn't want us to conform to anyone's needs. For us it was great because we had a label that was small enough to really focus on us, yet one that was part of a giant major label so we knew the promo-

tion would be there when we needed it.

HP: How important is commercial success to you?

JD: I think we'd be lying if we said we didn't want to sell records and have people hear what we had to say in our music. What's the point of making records if people don't hear 'em? We know that Korn isn't the kind of band that's gonna get hit singles and massive

airplay, so we're willing to do whatever we can to make things happen. We're touring, and we've already played a lot of shows in America with everyone from House Of Pain to Sick Of It All, and now we're planning our first shows in Europe. It's all kind of exciting for us.

HP: Your second video, for *Shoots And Ladders*, is very unusual. What made you decide to make that clip?

JD: We weren't really that pleased with our first video, which was for *Blind*. It just didn't project the band the way we wanted. So when we got the chance to make a second

PHOTO: ANDY O'BERNE/ANGLES

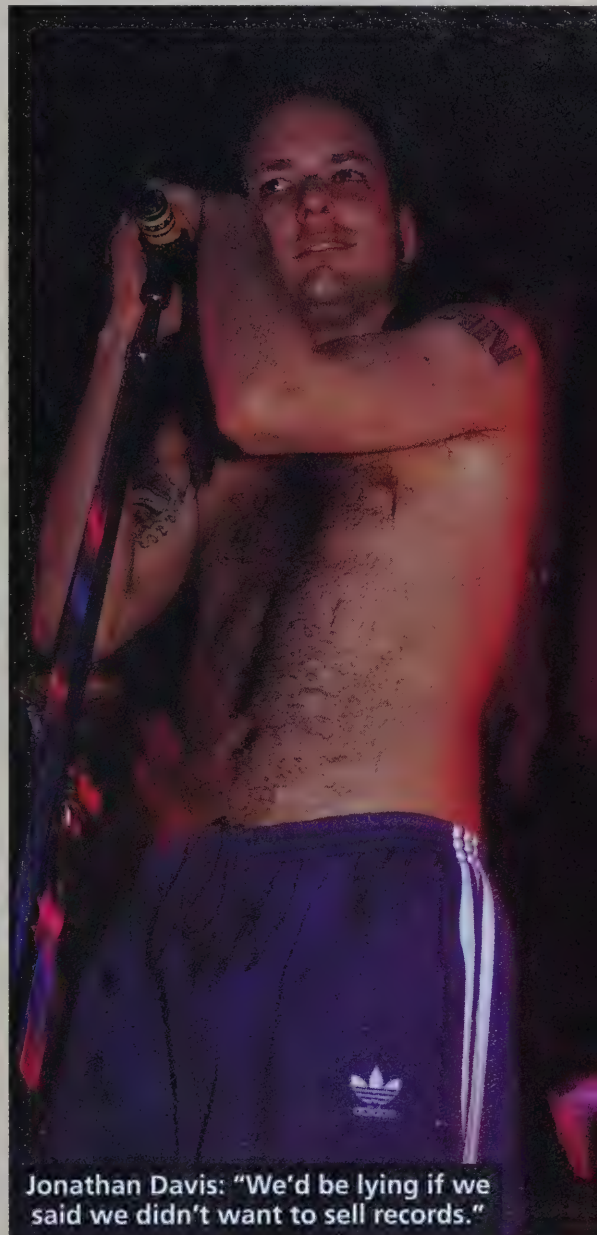
Korn: "We want to take risks, to do things other bands don't do."



limits you—it gives people ideas of what to expect and what not to expect. We don't want to set up any artificial boundaries on ourselves if we don't have to.

HP: Does the instant success you've attained due to songs like *Blind* present any unusual problems for the band?

Jonathan Davis: No, because we certainly haven't had to deal with any real measure of



Jonathan Davis: "We'd be lying if we said we didn't want to sell records."

video, we felt we really wanted to do it for *Shoots And Ladders* because it lends itself real well to a lot of visual concepts. The song has a lot of really wicked nursery rhymes in it, and the whole effect of the video was cool. We're learning a lot about how this business works, and how we can use things like videos to really help make people understand what we're about. We're enjoying all of it; it's fun.



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AC/DC—Dirty Deeds
Done Dirt Cheap
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Helmet—Betty
(Interscope) 486•381
Gwar—This Toilet Earth
(Metal Blade)
[E] 486•027

Live—Throwing Copper
(Radioactive) 478•362
Iron Maiden—A Real
Dead One (Capitol)
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L7—Hungry For Stink
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About To Rock, We
Salute You (Atlantic)
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Left Unsaid (Atlantic)
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"Judgment Night"—
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Bush—Sixteen Stone
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The Dark (Epic) 450•841
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(Interscope) 449•686
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To Extinction (Capitol)
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Pearl Jam—Vs.
(Epic) 465•427
Van Halen—For
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Knowledge (Warner
Bros.) 420•273
Pantera—Cowboys
From Hell (ATCO)
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Ritual De Lo Habitual
(Warner Bros.) 407•098
Black Sabbath—We
Sold Our Soul For Rock
'N' Roll (Warner Bros.)
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Nine Inch Nails—Pretty
Hate Machine (TVT)
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Faith No More—The
Real Thing (Reprise/
Slash) 387•399
Tesla—The Great Radio
Controversy (Geffen)
377•986
Megadeth—So Far, So
Good...So What
(Capitol) [E] 365•510

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Compression (Island)
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Extreme—Pornograffiti
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Boston (Epic) 269•209
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Conformity—Blind
(Columbia) 118•240
Cinderella—Long Cold
Winter (Mercury)
424•564
Melvins—Stoner Witch
(Atlantic) 108•621
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The Punchline (A&M)
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Red Hot Chili
Peppers—Out In L.A.
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Jackyl—Push Comes
To Shove (Geffen)
488•544

Soundgarden—
Superunknown
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Nine Inch Nails—The
Downward Spiral (TVT/
Interscope) [E] 476•739



"The Crow"—Orig.
Sndtrk. Featuring
Pantera, Stone Temple
Pilots, etc. (Atlantic/
Interscope) 478•230

Infectious Grooves—
Groove Family Cyco
(550 Music/Epic)
477•158
Prong—Glensing
(Epic) 473•017
Aerosmith—Big Ones
(Geffen) 111•468
The Beavis & Butt-head
Experience—Featuring
Nirvana, Aerosmith, etc.
(Geffen) 472•852
Alice In Chains—Jar Of
Flies (Columbia) 471•979
Danzig 3—How The
Gods Kill (American)
[E] 462•382
Danzig 2—Lucifuge
(American) 462•374

Guns N' Roses—Use
Your Illusion I (Geffen)
[E] 442•087
White Zombie—La
Sexorcisto (Geffen)
[E] 442•079
Nirvana—Nevermind
(DGC) 442•046
Guns N' Roses—Use
Your Illusion II (Geffen)
[E] 442•038
Saigon Kick—The
Lizard (3rd Stone/
Atlantic) [E] 441•634
Faith No More—Angel
Dust (Reprise/Slash)
[E] 439•307
Nirvana—MTV
Unplugged In New York
(DGC) 111•476
Pantera—Vulgar
Display Of Power
(ATCO) [E] 435•305
Mötley Crüe—Decade
Of Decadence '81-'91
(Elektra) 429•316
Pearl Jam—Ten (Epic/
Associated) 428•433
Red Hot Chili Peppers
—Blood Sugar Sex
Magik (Warner Bros.)
[E] 428•367

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Appetite For Destruction
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(MCA) 357•277
Ozzy Osbourne—
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[E] 309•120
The Jerky Boys
(Select) [E] 107•961
Judas Priest—Rocka
Rolla (American
Harvest) 107•359
Slayer—Haunting The
Chapel (Metal Blade)
[E] 107•326

Danzig
(American) 462•366
The Black Crowes—
Shake Your Money-
maker (American)
462•184
Aerosmith—Get A Grip
(Geffen) 458•075
Jimi Hendrix—The
Ultimate Experience
(MCA) 458•034
Danzig—Thrall-
Deamonsweatlive
(American) [E] 462•333
Slayer—Season In The
Abyss (American) [E]
462•234
Porno For Pyros
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[E] 455•970
Quicksand—Slip
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Nirvana—Incesticide
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Stone Temple Pilots—
Core (Atlantic) 453•043
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Nine Inch Nails—
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Corrosion Of
Conformity—
Deliverance (Columbia)
106•716
Soundgarden—Badmo-
torfinger (A&M) 428•250
Ozzy Osbourne—No
More Tears (Epic/
Associated) 428•128
Rush—Chronicles
(Mercury)
423•780/393•785
Kiss—Smashes,
Thrashes And Hits
(Mercury) 423•731
Alice In Chains—
Facelift (Columbia)
414•292

Jane's Addiction—
Nothing's Shocking
(Warner Bros.)
[E] 375•741
Steppenwolf—16 Gt.
Hits (MCA) 372•425
AC/DC—Who Made
Who (Atlantic) 345•371
AC/DC—Back In Black
(Atlantic) 305•045
Joe Satriani—The
Extremist (Relativity)
120•295
Slayer—Hell Awaits
(Metal Blade)
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Black Sabbath—
Sabotage (Warner
Bros.) 118•380
Mary Beats Jane
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Steve Vai—Sex And
Religion (Relativity)
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Demise (Roadrunner)
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Machine Head—Burn
My Eyes (Roadrunner)
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Sugar—File Under:
Easy Listening
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[E] 107•052
Green Day—Dookie
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AC/DC—Let There Be
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Hootie & The Blowfish
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Heartbreakers—Grt.
Hits (MCA) 474•411
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—God Shuffled His Feet
(Arista) 470•476
Counting Crows—
August And Everything
After (DGC) 467•944
Bryan Adams—So Far
So Good (A&M) 467•738
Cypress Hill—Black
Sunday (Ruffhouse/
Columbia) [E] 463•596
The Very Best Of Elvis
Costello & The
Attractions (Rykodisc)
118•968
Melissa Etheridge—
Yes I Am (Island)
466•763

Bruce Springsteen—
Grt. Hits (Featuring The
E Street Band) (Columbia)
119•354
PJ Harvey—To Bring
You My Love (Island)
118•828
Snoop Doggy Dogg—
Doggystyle (Death Row/
Interscope) [E] 465•955
Siouxie And The
Banshees—The
Rapture (Geffen)
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House Of Pain (Tommy
Boy) (radio edit) 453•373
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(Island) 354•449
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Darkside (RAL/Def Jam)
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[E] 114•082
"Murder Was The
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Featuring Snoop Doggy
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(Warner Bros.) 110•874
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Sick-N-Hour Mess Age
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Cypress Hill,
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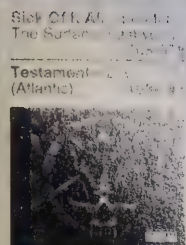
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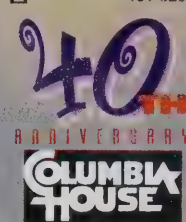
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SLAUGHTER

FEARING NO EVIL

BY ANDY SECHER

When we last encountered Slaughter, it was late 1992 and the boys were completing a world tour in support of their second album, *The Wild Life*. It had been a somewhat disappointing year for vocalist Mark Slaughter, bassist Dana Strum, guitarist Tim Kelley and drummer Blas Elias. Following the double platinum success of their debut disc, *Stick It To Ya*, similar results had been projected for their sophomore effort. It just didn't happen. MTV turned their backs on the band's commercial metal sound (as they had on just about every other act in that genre), and the group failed to produce a single that matched such earlier hits as *Up All Night* and *Fly To The Angels*. But rather than being totally derailed, the recent fate of too many other hard rock groups, the Slaughter boys took some time off, reconsidered their options—deciding to eventually change record labels, and then returned to the studio to begin work on *Fear No Evil*, a disc they realized might very well be their make or break album. Recently we caught up with Strum to learn about what the band's been up to and what lies ahead for Slaughter.

Hit Parader: How confident are you that the new album will return you to the glory of *Stick It To Ya*?

Dana Strum: We are confident about the record. Whether it will sell as well as our first one did is anyone's guess. We'd like to think it will. One of the reasons we're confident is that the record presents what we do best—tight, melodic hard rockers that focus on having fun—but it also shows how we've grown as a unit. There are songs on it like *Hard Times*, *Live Like There's No Tomorrow* and *Out Of My Head* that are among the best things we've ever done. We haven't sold out to any new trends, and we haven't tried to fit into some cool style. We've stayed true to what Slaughter is—which we believe is what our fans want.

HP: It kind of sounds like you're covering all the bases on this disc.

DS: Well, I guess you might say that. But as far as we're concerned we just went in there to have a good time and make the best record we could. We're not blind and we're not deaf; we know there have been a lot of changes going on out there in the music world. We know that the kind of music that might have done very well in 1989 may not be doing as well now. But we can only be what we are. We're not going to jump on anyone's bandwagon. We feel that we're good enough as a band to do whatever we want and to succeed at it.

HP: You're on a new record label—CMC. How did that come about?

DS: It's a long story, but I'll try to make it brief; we originally signed with Chrysalis, the label that released our first two albums. That was a truly visionary label, a great place for a band to be. But Chrysalis got absorbed by EMI in one of the countless corporate shifts that label has undergone over the last few

years, and to be honest, EMI didn't have a clue what to do with us... or any of their bands. We wanted out, and after a lot of rangling back and forth, they let us go. As far as CMC is concerned, we were looking for a label that was very artist-friendly, and they were. The president of that label was a fan of ours. What more could you want?

HP: You talk about the changes in the music industry. Are you worried that Slaughter's sound will be out of step with the times?

DS: No, we don't even think about that.

"We've come through some tough times, yet we still do what we do better than anyone."

You've got to believe in the music. Unfortunately, some of the people involved with helping promote an album have kind of gone off the deep end in recent months. They're trying to be so hip and so cutting edge that I don't know if they're really serving their audience. Our past success has proven that there are millions of people who enjoy our music—but they've got to be able to hear it now that we're back.

HP: Is it safe to say that your words are directed at MTV?

DS: In some ways, yes. I don't think what I'm saying is going to surprise anyone. I'm not really offering an opinion as much as stating a well-known fact. But radio is somewhat guilty too. I think everyone is searching at the moment. Rock and roll is at a period where there's no clear-cut trend for radio, magazines or MTV to latch on to. I think they work better when there is.

HP: We know that Tim Kelley had some legal problems during your hiatus. Did those delay the recording of this album?

DS: First of all, Tim's problem was an unfortunate situation that stemmed from something that happened a long time ago. It had nothing to do with his time in Slaughter. And the fact is that it turned out okay. He's doing great. It was a very scary situation because it wasn't like he was found with a little stash of cocaine—he was found holding *four pounds* of the stuff. It's a miracle he didn't go to jail! The whole situation was upsetting and it was an annoyance, but it really didn't have any real impact on the band. That was only one of the things that happened to us; I had an accident on my motorcycle, Blas had knee surgery and Mark has surgery on his vocal chords. It was quite a time for us.

HP: How did the band ever manage to stay together?

DS: If anything, it brought us closer together. Mark had to relearn to speak let alone sing. Tim had to live in a halfway house during the year we were recording this album. It was an amazing time for us, but we didn't let it get to us. We stuck together because we believed in one another and in the music that we make.

HP: Does the thought that success may have come too quickly for Slaughter ever cross your mind?

DS: No because it wasn't like we were all 21 years old and had never had any experience in this business before. Dana had been involved in various projects over the preceding decade, and I had been in the Vinnie Vincent Invasion. So we were ready for success, and when we first came out we were the right band at the right time. What's the point of waiting for success? If you're lucky enough to have it happen, you'd better take advantage of it.

HP: With three albums under your belt, do you expect to headline your own theater shows or open arena shows?

DS: It's too early to tell. Of course, we'd love to headline our own shows, but we'll have to wait and see what the situation on the road is going to be. We'll see what tour packages are going to be out there and what offers come our way. If something great is offered, we might jump at it—at least initially. But I'm sure we'll headline our own shows on this tour sooner or later. We've got a lot of songs we want to play for the fans. They haven't seen us in a couple of years, and we want to do it right.



SLAUGHTERHOUSE FIVE

HIT PARADER

SIX STRING SUPERMAN STEVE VAI

BY RICK EVANS

For a guy who hasn't released any new music in well over a year, Steve Vai has certainly found himself in the news a lot lately. Most of this media attention has centered around word that a few months ago this legendary guitar great was seriously considering an offer to join Ozzy Osbourne's band on a full-time basis—and that he had actually spent some time in the studio with the Oz, making some major contributions to Osbourne's long-overdue new album.

As month after month dragged on, however, without that album reaching an apparent conclusion, Steve realized that he needed to pursue other career options. His most recent studio work with the group Vai (which represented his first efforts as a true band leader) had proven to be an artistic success, and a bit of a commercial disappointment. So with that experience fresh in his mind, Steve decided to turn in a more familiar direction—a dynamic, dramatic all-instrumental recording that tried to follow the musical paths blazed by his award-winning 1992 creation, *Passion & Warfare*. The results of these new efforts have now emerged on a 7-song, 33 minute mini-album with the intriguing title of *Alien Love Secrets*, a disc that displays all the fire-and-brimstone guitar wizardry that has made Vai an international sensation.

"On this album I just shut up and played guitar," Vai said. "When an instrument is surrounded by a barrage of other frequencies it seems like it's just another voice in the crowd. But if there aren't a lot of other instruments in the stereo spectrum, the ear just naturally gravitates towards the predominant sound. On this record there's only one guitar on each song, with bass, drums and extremely sparse additional instrumentation. You can hear every note, so there's a personal relationship between the player and the listener. They can feel like they're right in the room with me."

If you were fortunate enough to find yourself sitting in the same room as Vai while he cranked out these songs, you had better be wearing ear plugs! The second the opening guitar roar of *Bad Horsie* emerges, you know you're in for a heavy-duty guitar exercise that is *really* gonna put you through your paces. But the nasty, gut-wrenching notes of that tune only perk you up for the aural assault that soon follows. On *The Boy From Seattle* Vai pays homage to one of his primary influences,

the late, great Jimi Hendrix while *Tender Surrender* explores more experimental musical terrain, sounds akin to those Vai first learned during his stint with Frank Zappa in the early '80s. All-in-all the sounds on *Alien Love Secrets* represent a true guitar smorgasbord, a varied collection of rockers that provide the proper showcase for one of this generation's most gifted instrumentalists.

"The guitars on this album alternate between melody and rhythm," Vai said. "But the bottom line is that it works. According to the way the songs are arranged, the guitar parts compliment each other. That's what made the whole project challenging to me. It's difficult to make a piece of music sound succinct if you're trying to divide the main instrument into both rhythm and melody. Rhythm guitar fills a lot of space, a melody guitar fills less. In my mind, I tried to really cut loose every chance I had on these songs. That's what I really enjoyed—it was pure freedom."

But Steve, enough about the new disc. What about the future? There are millions of fans out there who *really* want to know exactly what tricks you might have hidden up your sleeve. Are you really going to team up with Ozzy? Are you going to rejoin another major band as you did in the past with both David Lee Roth and Whitesnake? Or are you satisfied playing your own version of "have gun, will travel," exploring every opportunity that comes your way?

"Right now I'm very satisfied playing the songs on this album," he said. "Obviously, I'd like to go on the road and play them along with some of the things I had recorded earlier. But I enjoy playing music in many different contexts. I won't rule anything out. All you can do is sit around and see what happens next. I'll be as interested to find out as anyone."

"On this album I just shut up and played guitar."



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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

The members of Type O Negative admit they don't get to hear much music or see videos having been on the road for over a year. "We haven't figured out how to get cable on the bus yet," joked Josh. In fact, he and Pete Steele were so starved for music they wanted to keep our video reel.

The Day I Tried To Live, Soundgarden

Josh: I love Soundgarden. I know the song already, it's great. I'll say that without hesitation. There's very few things this band does that I don't like.

Pete: It seems to be the perfect balance between melody and heaviness. I like the video too, it's like a Trent Reznor's nightmare type thing, which is a complement. I wish I knew the lyrics so I could see where they were, if they were, reflected in the video. I think that's important.

Josh: It's unfair for me because I love them so much; it's like rating something you already love.

Pete: I give it an F; for fantastic.

Serenity In Murder, Slayer

Josh: Surprisingly melodic for Slayer. To be honest, Slayer was something I was never really into. They are great at what they do, but it's not my thing.

Pete: I think the drummer is fantastic. I agree, for what they do, they do extremely well. They get a D; for delightful.

Cantspeak, Danzig

Pete: My little brother. How can I be objective?

Josh: This is the song he never does live. The video looks real expensive. I like the effect on his eyes.

Josh: I like the graphics but I don't like the politics.

Pete: He's showing all my heroes; Richard Nixon, can't go wrong with that. They get a C; for creative.

Five Blocks To The Subway, Biohazard

Pete: Right off the bat I'm homesick. This is Flatbush Avenue in Brooklyn. The song is pretty catchy.

Josh: I wish I could say that. I'm not really into the white rapper crossover thing.

Pete: I don't like any kind of rap music whether it's done by a white, black or blue. I'm here to be objective. This is not a personal review. This is what they do and for what they do I think they do very well.

Josh: This is not my style. I'm not from

the street. I'm from the womb. It's not my thing.

Pete: They get a B; for beautiful.

Lightning Crashes, Live

Pete: I like the song. It sounds like some of the stuff I listen to like Lush...

Josh: It's melodic and different. They don't sound like they're jumping on the

Pete: I think I would like to give it a shot.

Josh: This threatens my masculinity too much. I can't deal with it. Musically, it doesn't move me, but she's very good at what she does.

Pete: There's a lot of emotion in her voice, which is refreshing.

When I Come Around, Green Day

Josh: It's a good song, the video is not thrilling me to death. But their masculinity is incredible.

Pete: I'm still absorbing this. I think it's a good song.

Josh: I give it a B; for boring.

Plowed, Sponge

Pete: Right off the bat I like this. Whenever I hear music like this it makes me want to take off all my clothes and do housework. You just have to be very careful when you're washing dishes with scalding hot water. It could be painful.

Josh: Usually I don't like performance videos but this is appropriate for the music.

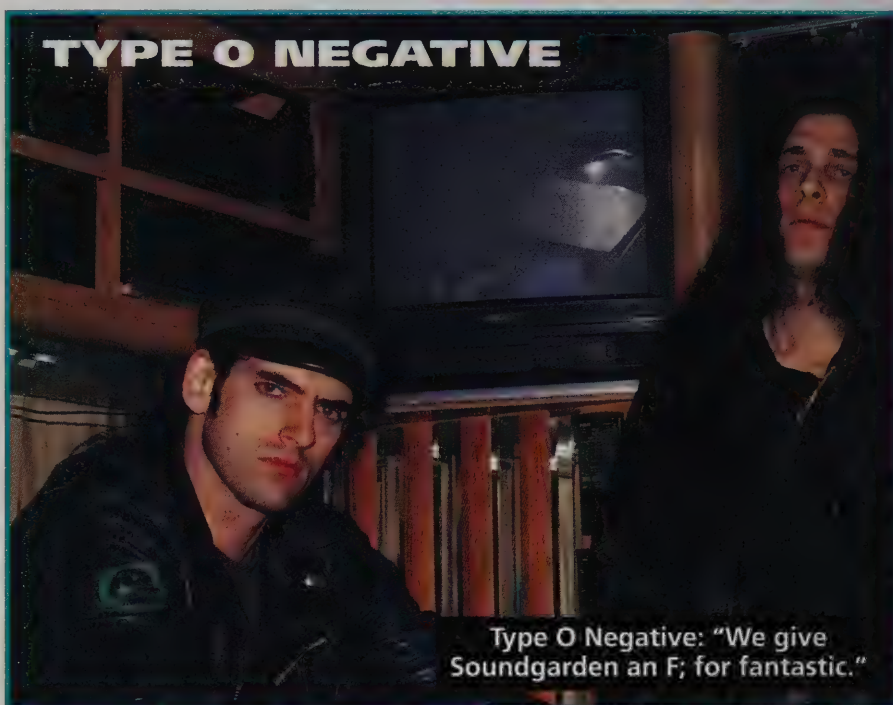


PHOTO: GAIL FLUG

latest trend or bandwagon.

Pete: I think the simplicity of the video matches the music. It says a lot with very little.

Josh: I like the soul in his voice.

Pete: This is something I wouldn't turn off if it came on the radio. I think all the art fags out there would love it which is why I do.

Josh: I give it an A; for astonishing.

Strong Enough, Sheryl Crow

Pete: I don't know much about her, but I like it because it sounds like Suzanne Vega, who I like. The video is nice.

Josh: My answer is no; I am not strong enough to be her man.

Pete: The only complaint is that it's too short.

Clean My Wounds, Corrosion Of Conformity

Pete: Some of my old peers. This is a great album.

Josh: It is a great album. The mix is amazing.

Pete: They deserve all their success.

Josh: I like the heaviness of the song, even though it's very melodic. It's not just screaming crap. It's produced too well.

Pete: The video is holding my attention, which says a lot.

Josh: I don't love the video, it's okay, but I like the song.

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**PERRY
FARRELL**



HIT PARADER

PORNO FOR PYROS FEEDING THE FIRE

BY JODI SUMMERS

Ever read a fireworks magazine? It's full of Porno for Pyros. But Porno for Pyros frontman, Perry Farrell, gets jazzed over anything he gets into— from clothes, to drugs, to the Lollapalooza festival, to Porno's new album **Hard Charger**— his mind just catches the concept and runs wild, making everything take on an almost pornographic intensity. Perry's obsessive topic on this particular day is AIDS.

"I've got on a rainbow suit to match all the rubbers," Perry declares modeling a white suit striped with a rainbow of color. Perry is wearing a rainbow in honor of LIFEbeat, the music industry's favorite AIDS awareness charity, which focuses on teaching teens about safe sex.

It's a big day. Porno for Pyros are at Snow Summit Ski Resort talking about AIDS and debuting material from the new album. It's one of the last days of the season for California snowboarding but several thousand kids have paid \$44 for a day of skiing, and a chance to check out bands like Face to Face, Wax, Biohazard, Ned's Atomic Dustbin and of course, Porno for Pyros. The day ends up raising more than \$50,000.

"It's a cool day, like a class trip," admits Max, an experienced snow boarder. "You get to check out a lot of bands at one time and pick up the fine points on AIDS prevention. It's a better way to learn than health class."

"Rubbers make sex safe. I'm supporting that concept," Perry declares. "You know, we could have a rubber fashion show, girls would dig that." Give Perry a concept, and his imagination runs wild.

Take music...it's an eclectic and varied montage of music that vocalist Perry, guitarist Peter DiStefano, bassist Martyn Le Noble and drummer Stephen Perkins have created on **Hard Charger**. Songs like *Supercharger*, *Pete's Dead*, and *Porcupine*, breathe a varied point of view on reality, presenting Perry's own vision of tortured fun. Farrell's foreboding lyrical approach and uniquely pointed and vulnerable vocals are the crux of Porno for Pyros. But the words revel in cool compositions. **Hard Charger** features starker, more neurotic melodies than featured on Porno for Pyros' self-titled debut, and they're also more polished than Perry's legendary work with Jane's

Addiction.

"Musicians work with harmonies, polyrhythms, they work together, the sounds need each other," Perry explains. "Sure, Porno sounds a little like Jane's but I think we've stepped up. Even if we didn't I don't give a hoot. This is a pretty good life," Perry confirms, taking a swig straight from a bottle of red wine.

In this era of "just say no" where clean is mean, Perry is running against the pack. Then again, that's par for this misplaced nice Jewish boy from Queens, New York, who came along and changed rock and roll as we knew it. Jane's Addiction— Perry's first major label band— was cool, but the way he handled the band was even more inspirational. When Perry disbanded Jane's in September, 1991,

"I've got on a rainbow suit to match all the rubbers."

mega success was just setting in. Their third album, **Ritual De Lo Habitual**, had already gone platinum. Two years after MTV banned the video for *Mountain Song* for being too suggestive and too explicit, music television turned around and hailed Jane's Addiction for the video *Been Caught Stealing*.

Horror upon horrors, they had become socially acceptable. Houses at the shore and banana yellow Ferraris seemed only another album away. But instead of allowing his band to become the whores in one lascivious corporate orgy, Perry bowed out.

"At the end of Jane's Addiction, it was miserable," he confessed. "We didn't get along. It had run its course. I heard laziness. There wasn't an excitement to try new things musically."

His non-corporate style is admirable, but that's what makes Perry legendary. His tales of debauchery rival Led Zeppelin. Rumors abound about who he was seen with last night. Then, there are the vicious rumors, like Perry's drug use, his sexual practices, his health. But it takes no rocket scientist to get busted for heroin or so messed up that he can't make it to Thanksgiving dinner. All that and great music is the stuff that rock and roll is made of.

What's really admirable about Perry Farrell is what he's done with Lollapalooza— the annu-

al summer concert tour is a... to explore the margins of art... California is the Golden State, Florida is the Orange State, and Idaho is the Potato State. Then Lollapalooza is the altered state. The shows are always weird and varied; sometimes it feels like you're at a traditional rock concert, other times it seems like you're wandering around Greenwich Village on acid.

Besides the prerequisite collection of fine and preposterous art, the new craze of multimedia creations, and the plethora of social awareness tents, you can fulfill your shopping fetish by browsing through all types of Deadhead merchandise. If you keep your eyes open and follow the gaggles of humanity, maybe you'll catch someone shoving meat skewers through their face or catch some film noir at the Lala Theater. This year, Lollapalooza attendees are also invited to an after-show rave featuring ambient and techno music acts.

But Lollapalooza is more than the hippest collection of space age ideas and rad clothes, it's where you can go to check out the coolest bands around— be it Alice In Chains, The Rollins Bands, Primus, Nine Inch Nails, Smashing Pumpkins, L7.

"Perry Farrell tries to put together bands that encompass what kids are listening to," notes Primus guitarist Larry Lalonde. "Personally, I think it's not a really varied bill."

After rumors of headliners like Hole, Stone Temple Pilots and Neil Young, the 1995 Lollapalooza tour has turned out to be another brilliant amalgam of the best rock has to offer.

"I'm very proud," Perry declares. "Lollapalooza is all about integration, something I learned growing up that a lot of people seemed to have missed out on. Actually, my mother taught me all of that stuff. She used to make my sister play with integrated dolls, I have an integrated family. It's very good. We all get along."

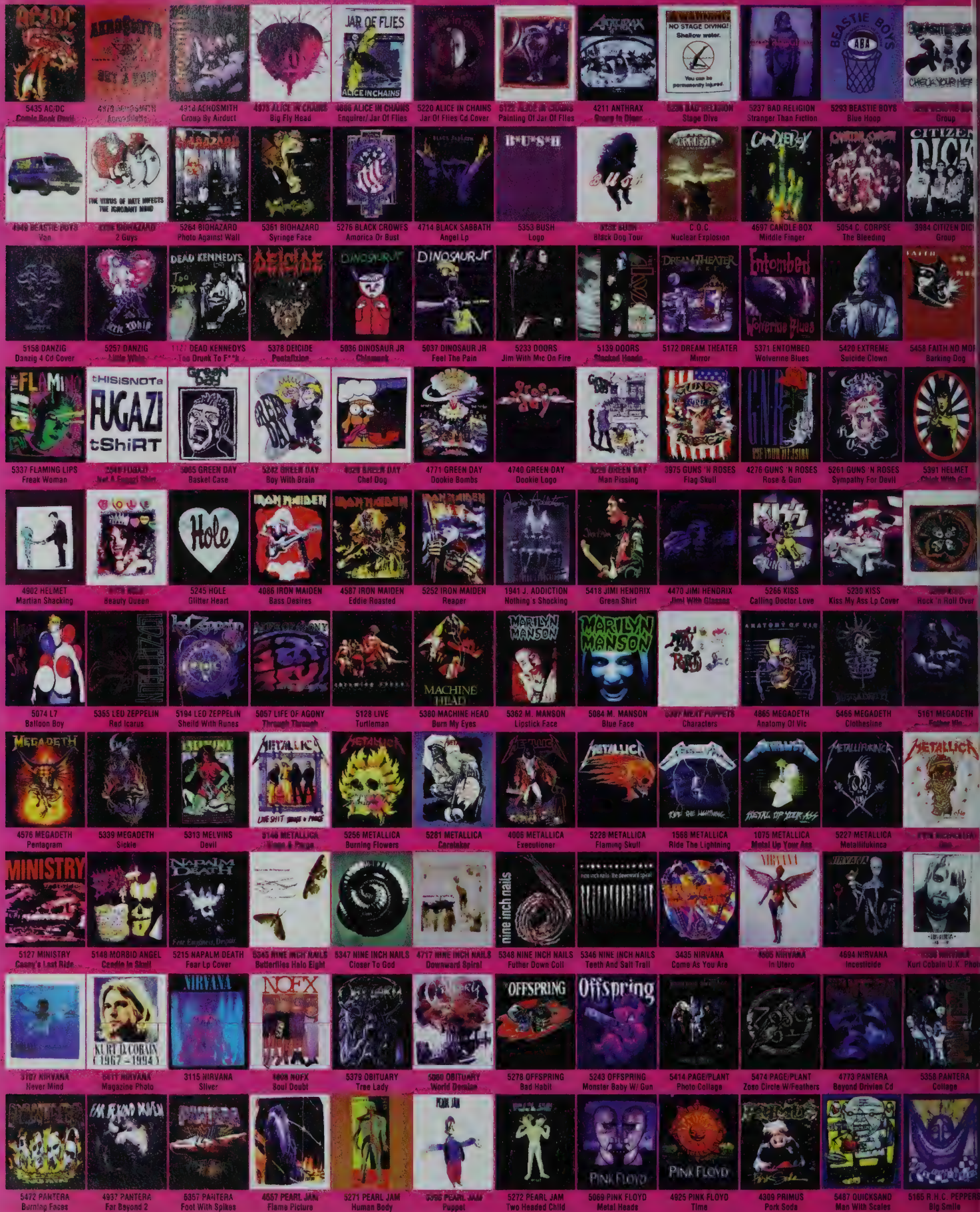
Perry has The Vision. This, coupled with a superior intellect makes him a natural leader. The Pyros turn to him for direction. Perry is the one who Stephen looks to for wardrobe guidance. When Peter learns a new song, it is Perry he is looking to please.

"Let me tell you how this band works," instructed Perry. "I don't have a background in musical theory, I have a street ear. I don't know what I'm doing, but Pete, who knows about Chinese scales and all that, does. So I'll tell him to go for the accident because I don't know what you're supposed to do. In that way, I feel like the rest of the world is writing the songs, like a spy. We've got songs coming out of us. We got into rehearsal and in an hour, came out with a song."

Summer tour plans for Porno for Pyros are still being worked out. "I don't know if I want to be a part of it," observed Perry on this year's Lollapalooza extravaganza. "My manager knows more about it than I do. I give ideas and stuff. The good part is that it's going to force me to come up with something different."

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VAN HALEN TURNING IT ON

BY ROB ANDREWS

Van Halen's latest album, **Balance**, made a chart debut at Number One shortly after its release last February. No great surprise there, considering that every one of this storied band's previous releases had at least made it into the Top Ten of those coveted sales rankings. But considering the major shifts the rock world has undergone over the last three years, the fact that their latest disc has gone on to move more than three million copies in the ensuing months, and that their national tour has been a sell-out sensation wherever it's appeared, has brought an unprecedented degree of personal satisfaction to Eddie Van Halen, Sammy Hagar, Michael Anthony and Alex Van Halen. This is a band that still strives for greatness, a group never willing to settle for also-ran status. As we discovered during our recent chat with Eddie, after 17 years atop the rock mountain, Van Halen is still as hungry as ever for both success and artistic fulfillment.

Hit Parader: Is it pleasing to know that fans of bands like Pearl Jam and Nine Inch Nails still buy Van Halen albums?

Eddie Van Halen: Yeah, but I never really think about it that way. I like to think that Van Halen fans buy Van Halen albums. It's great that they like other bands and other types of music, because I do too. But we're not trying to fit into every little trend that comes along; you can't do that and survive for 17 years. We just do what we do, for better or for worse. So far, we've been real lucky in that people have gone along with us and accepted us for what we are, even when we change things up a little bit.

HP: About the only criticism people have offered about the material on **Balance** is that your albums are beginning to sound somewhat the same.

EVH: I think that's true only to people who don't really listen to them carefully. I guess on the surface Sammy's voice has a very definite sound, as does my guitar playing. But to say that our songs sound alike is kind of silly. I'm pleased that there's a familiarity and a groove to what we're doing, but there's no way that this album sounds like **OU812** or **For Unlawful Carnal Knowledge**.

HP: Is it hard for you to believe that Van Halen has now been together with Sammy Hagar for a longer period than you were with David Lee Roth?

EVH: No, Sammy seems like he's been part of this for a long time, and Dave seems like he's been gone a long time. I really don't think back to those days

as well for Dave these days as they were a few years ago, so he wants back in. But he should just give up on that. It's not like we've just been sitting around cooling our heels praying that he'd come back to us. I wish him well with whatever he does, but he won't be doing it with us.

"There's not a chance in hell that you'll ever see us play with Roth again."

too often, though, because I enjoy the band the way it is now so much more. There were so many limitations to what we could write and what we could play in the early days because Dave had a certain image, and a certain kind of song he felt comfortable singing. Obviously, with Sammy, we're able to tackle anything we want. That's probably the thing I enjoy most about the band the way it is now.

HP: There have been so many rumors that there may be a "reunion" tour with Roth at some point in the future. Is that really a possibility?

EVH: (laughing) No. There's not a chance in hell that you'll ever see that happen. You know where all those stories have come from—and it hasn't been us. I guess things aren't going

HP: People have been wondering about your rather radical change in appearance. Why did you cut your hair and grow a goatee?

EVH: It happened back when I was still drinking. By the way, I haven't had a drink in eight months now, and I'm proud of that. But back then it was a difficult period for us because our manager had just died of cancer, and we suddenly had all these business decisions fall on our shoulders. I've always been the first to admit that the business side of rock and roll isn't what I enjoy, and the double situation of our manager dying, and then us having to assume the business role made me flip out a little bit. So one night last fall, I just got drunk, went into my house and shaved my head.

it was just kind of a reaction to everything that was going on. It was done out of frustration, but then I started to like the way shorter hair looked. And, besides, it was a lot easier to take care of than long hair.

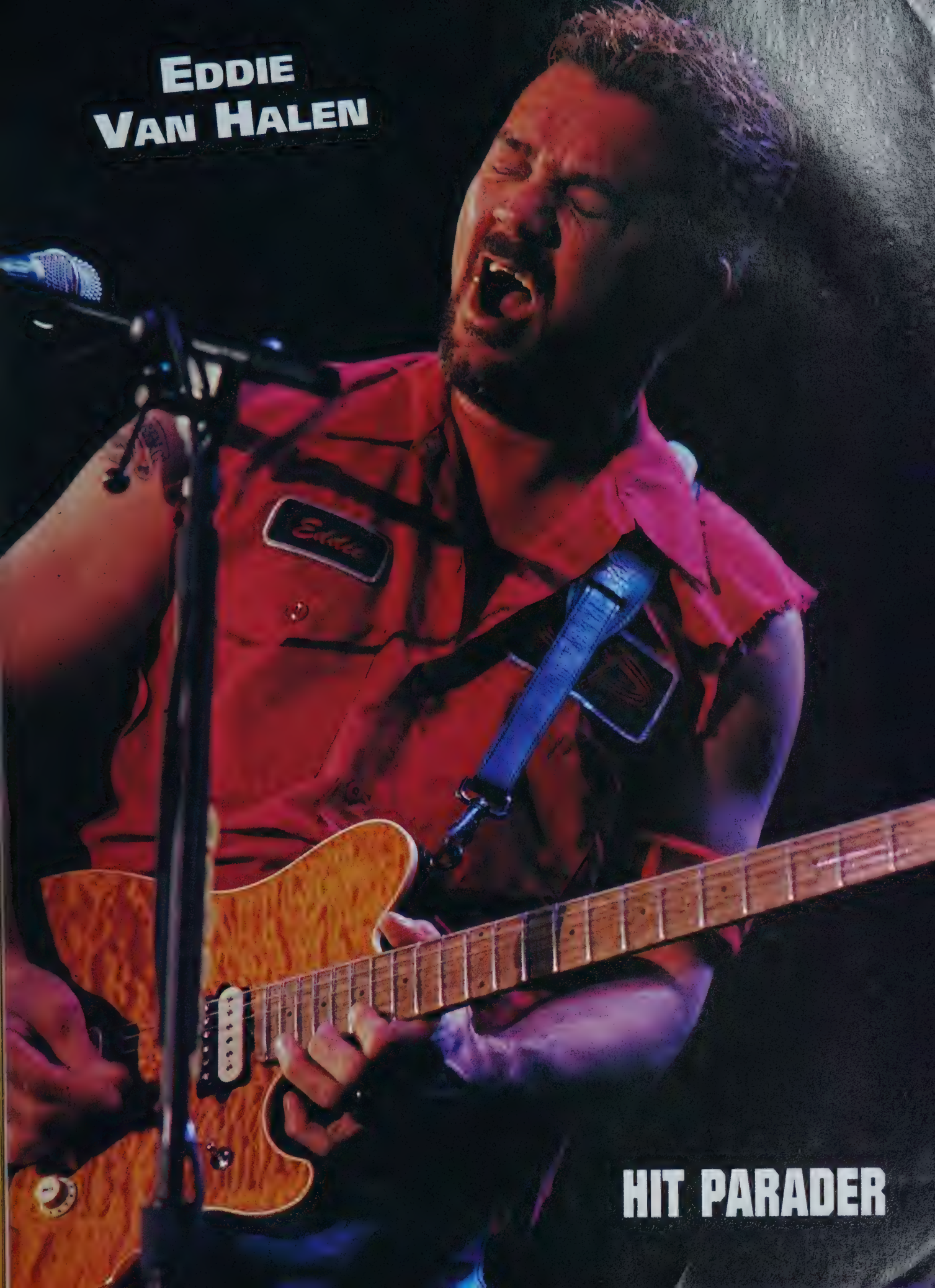
HP: You mentioned that you stopped drinking last year. Why did you decide to do it at that point?

EVH: I guess it was just something that happened more than a real conscious decision. I started to notice that my mind and body weren't reacting well to alcohol—there were some definite signs that they were fighting back against it. You've got to listen when you get signs like that. Contrary to what some people might think, I was never that heavy a drinker. I used to drink primarily while I was working in the studio or right before we went on stage. It loosened me up and made me feel good. I was never a drunk—at least I don't think I was. But I do notice that now I act and feel much more normal, more down-to-earth. It probably has to do with the fact that I've got a four year old son, and I've got to take more responsibility for him.

HP: Back in 1977, when Van Halen was first starting out, could you have imagined where you'd be today?

EVH: Actually, things started happening so fast for us once

the first album came out, that I've really never had time to look back. I've always been so into the music, that the other things—like fame or fortune—really never entered my mind. I'm a musician and that's pretty much all I know. So if you asked me back then if I'd still be playing music now, the answer would be yes. And if you ask me if I'll be playing music 20 years from now, the answer is yes. I hope it's with the same guys as right now because there's something very special about this band. We're just a timeless band. We're not making music for right now. I'm not going to compare us to the classical composers, but I do hope that we're making music people will be listening to in one form or another 200 years from now.

A high-energy photograph of Eddie Van Halen performing live. He is wearing a red short-sleeved shirt with a patch that says "Eddie" and is playing a blonde Fender Telecaster guitar. He has a blue guitar strap and is singing into a microphone with his mouth wide open. The background is dark with some stage lighting.

**EDDIE
VAN HALEN**

HIT PARADER

A full-page photograph of Chris Cornell. He is standing in a field of tall, dark grass or reeds. He is wearing a dark, long-sleeved button-down shirt that is open at the collar, revealing a necklace with a large, dark, cross-shaped pendant. He is also wearing dark sunglasses and has a mustache and goatee. His hands are clasped in front of him. The lighting is dramatic, with strong shadows and highlights on his face and clothing.

**CHRIS
CORNELL**

HIT PARADER

It's a little hard for Chris Cornell to accept the level of public acclaim that now surrounds his band, Soundgarden. No longer are these quintessential Seattle rockers the "underground" sensations they were when albums like **Louder Than Love** created an international uproar back in 1989. And no longer are they a force struggling to make their mark on the rock world. Today every sound they make, every word they speak, seems to set new precedents for rock and roll; every musical utterance issued by Cornell and bandmates Kim Thayil, Ben Shepherd and Matt Cameron is studied, analyzed and dissected by their rabid horde of followers, all of whom are on a continual search for any hidden meanings behind the band's Holy Grail of fire-breathing tunes. Even mainstream rock society, most of which didn't even know of Soundgarden's existence prior to the platinum success of their most recent release, **Superunknown**, have started casting votes of recognition the group's way—going so far as to bestow upon them a prestigious Grammy Award—for top

in present day rock society—a band whose members actually seem to *like* one another and who appear to *enjoy* what they're doing. In fact, guitarist Thayil can't help but note the irony when he contrasts the relatively sedate inner workings of Soundgarden with the turmoil that characterizes so many of his band's Emerald City rock brethren.

"Obviously a lot of those guys are our friends," he said. "We know them, and we know what's up with their bands. One of the best things about being part of what happened in Seattle during the late '80s is that you share a real camaraderie with *all* the musicians you hung out with in those clubs. You all want everyone to do well and be happy. It's too bad that not everyone we grew up with in a musical sense has been able to stay happy, or even stay alive. Back

'70s and Motley Crue for the '80s), the singer's still not sure that his outfit is the group destined to hoist the '90s banner to its greatest height.

"I'm not the one who's gonna guess how history might view Soundgarden," he said. "That would really be kind of silly to me. When you start thinking like that you're destined for a big fall. All we can do is make sure we make the best records we can, and then hope that people like them. We've always made records to please ourselves, and that attitude isn't going to change. Just because more people may know who we are and what we're about doesn't mean we're gonna start changing the way we work. To me that sounds like a very dangerous way of working."

It's still a bit too early to let anyone in on the "secrets" contained on Soundgarden's

TOUGH AS NAILS

BY STEVE ATKINS

heavy metal song. Even if Cornell finds such recognition a bit humorous, he's still more than happy to accept any awards that might come Soundgarden's way.

"I don't know if I really feel comfortable with being classified as a heavy metal band," the vocalist said. "But if that's what they wanted to do, we won't argue with them. We

were proud to even be nominated, and we were glad to win. Hey, we got the chance to stand up on national television and say a few words. That was kind of interesting. Maybe in a couple of years we'll get the chance to be nominated for best 'rock' act. That would really be something special."

Whether or not Soundgarden's hard-edged rock attack is truly "metal"—that is of course, if metal as we've long known and loved it, still even exists in these ever-shifting musical times—the fact is that they have now solidified their position as one of the hard rock form's premier exponents. Lacking the moody selfishness of Pearl Jam or the quirky unreliability of Alice In Chains, Soundgarden has established itself as a "music first" juggernaut that seems designed both for immediate success and long-term stability. Having already spent nearly a decade slowly cementing their credibility and creating a smoothly functioning internal chemistry, Cornell and company are something of an anachronism

in the early days I think we were all pretty happy. We just enjoyed playing music. We didn't know which of us—or if any of us—would make it. And we certainly didn't know how we'd react if we did."

While success proved to be too much for the likes of Nirvana's Kurt Cobain to han-

"I don't know how rock historians are going to view us."

dle—and seems to be the continual bane of Pearl Jam's Eddie Vedder and Alice In Chains' Layne Staley—Soundgarden has begun to almost relish their ever-expanding role as rock and roll superstars. If, in fact, Cornell's vocal problems hadn't forced the band prematurely off the road last summer, sales for **Superunknown** may have exceeded the double platinum sales status the album still managed to attain. And now, with the band making plans to release their *next* album by year's end, it appears as if Soundgarden is perfectly positioned to emerge as hard rock's Band Of The '90s—the group most responsible for providing shape, style and sound to an entire era. What Nirvana may have started back in 1991, and Pearl Jam expanded a year later, Soundgarden now seems prepared to take to the next horizon—a lasting place in the rock history books. While Cornell acknowledges that it's usually only one band that emerges as the flag-bearer for their era (as Led Zeppelin was for the

upcoming album, but according to Thayil it seems safe to say that if you enjoyed **Superunknown** or its platinum predecessor,

Badmotorfinger, you'll probably like the new one too. That's not to say, however, that the new disc won't be radically different in some ways from its illustrious forerunners—in fact, you can count on that. The success Soundgarden has enjoyed in recent years has spurred the band to

strive for new creative heights, motivating them

to continually reach deeper into their musical bag of tricks in the hopes of pulling out even more radical and stimulating rock musings. Quite honestly, they couldn't care less about their future role in the rock history books; all they want is to keep making some of the best music the rock world has ever heard—and maybe pick up another Grammy Award or two along the way.

"Being given credit for your work is fun," Cornell said. "I may not have felt particularly comfortable standing on stage thanking people for our award, but it was the right thing to do. My wife (the band's manager, Susan Silver) is always good at advising us about the right things to do in those situations. You've got to get out there and let the people know you appreciate the fact that they like your music. It might seem cool to just stay at home and ignore them, but it's not smart, and as we get older we're trying to be cool *and* smart."

PEARL JAM

ROAD FEVER

BY RICK EVANS

Eddie Vedder prowled the concert stage like a tiger in search of prey. He strode back and forth, brushing his hair back out of his face, and exchanging glances—along with an occasional whispered comment—with bandmates Stone Gossard, Jeff Ament, Mike McCready and Jack Irons. Vedder rarely tried to communicate with the packed throng of 10,000 fans (many of whom had waited for up to six hours outside the venue in order to insure up-front status at the “open seating” event) occasionally offering them a quick “thank you” after a particularly frenzied response to one of his band’s efforts.

Vedder’s focus wasn’t on being that evening’s “master of ceremonies”—rather, it was on playing his well-defined role in presenting the most intense, and highly anticipated, rock show of the year. This was one concert that clearly wasn’t about “good time” vibes and “up beat” energy—this one was about raw emotion, pure and simple. The intensity of his performance showed on Vedder’s face as he bled every last drop of emotion from each tortured word he sang. Yet only a few seconds later, as Pearl Jam’s blistering version of *Evenflow* came to a nearly orgasmic conclusion, there almost seemed to be a look of contentment on Vedder’s craggy countenance.

It had been nearly two years since Pearl Jam had last undertaken a full-scale American tour. And the fact that they had finally circumvented their well-documented problems with TicketMaster, solidified their lineup with the addition of Irons, and constructed a live set that paid ample homage to each of their platinum-coated albums was reason for both pride and relief for these legendary Seattle rockers. Some fans and industry types had begun to wonder if the Jammers would ever tour again—whether they had turned into some sort of studio-only creation that would pump out yearly albums while steadfastly avoiding the road. But when word began to filter out last April that the band had finally found a way around their problems with TicketMaster and indeed were going to return to the road, the entire rock world rejoiced. No one, however, was happier than the band members themselves.

“In our minds there was never a question of if we were going back on the road,” Ament said. “With us it was always just a question of when it would happen. We know the fans were a little frustrated, but I can guarantee them that they were no more frustrated than we were.”

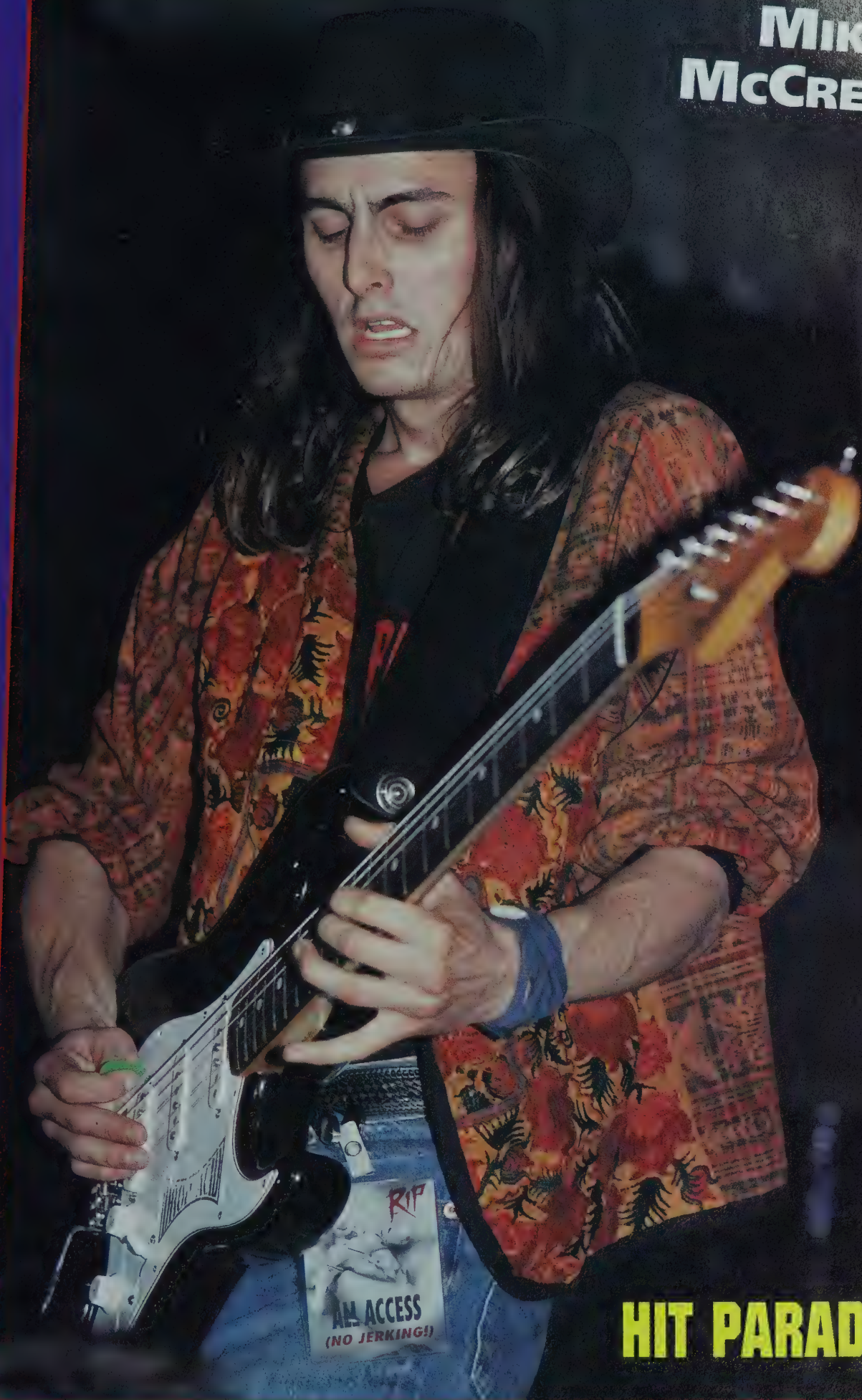
Frustration aside, it wasn’t as if Pearl Jam was sitting around counting their money while they patiently waited for their actions against TicketMaster to reach some sort of equitable conclusion. As many of you may recall, the band went so far as to appear before the United States



Eddie Vedder: A tiger in search of prey.

PHOTO: EDOE MALLUKI

**MIKE
McCREADY**



HIT PARADER

**EDDIE
VEDDER**

HIT PARADER



Congress last year in an attempt to show that TicketMaster's business practices—including their monopolistic control of events at most large venues and their insistence of adding a hefty "service charge" to each ticket purchase—were not in compliance with existing antitrust legislation. While Congress still hasn't ruled in this case (what a *surprise!*), the band chose forge to ahead, returning to the recording studio only three months after the emergence of their previous disc, **Vitalogy**, to complete work on their soon-to-be-released next effort. At the same time, the band's team of managers and lawyers went to work on uncovering ways for the band to avoid TicketMaster's restrictive grasp.

Finally, early in the spring, they discovered what they were looking for; a small West Coast company called the ETM Network agreed to work with the band in order to devise a series of unique and precedent-shattering ways for the band to deal directly with their fans in terms of handing out concert tickets. Modern technology, including on-line computer services and "networked" phone lines allowed the band to construct an intricate web of facilities that allowed their ever-loyal following to purchase tickets with neither the prohibitive costs that frequently accompany major venue shows nor the exorbitant "service fee" add-ons. Rather than forcing their fans to shell out upwards of \$35 for tickets, and then fork over an additional \$6 *per ticket* as a surcharge (though TicketMaster had agreed to lower this charge to \$2.50 per ticket, expressly for Pearl Jam), the band was able to place \$18 tickets on the market, with only a very reasonable \$2 *per transaction* handling charge being added. These new procedures were fraught with built-in problems and unforeseen difficulties, but somehow, the band and their co-workers turned this revolutionary, new ticket distribution process into an incredible success story.

"We have always said that the welfare of our fans is our top priority," Gossard explained. "That's easy to say, and a lot tougher to put into effect. I feel that our fans understand the reasons for our touring delays and appreciate the efforts we've made to allow them the best opportunity to see our shows at the most affordable prices available."

Of course, all this effort and preparation would have been for naught if Pearl Jam's new concert show wasn't up to snuff. And there were those prior to the tour's commencement in Boise, Idaho on June 16, who voiced concern that the band's long road lay-off, and Vedder's occasionally unpredictable nature, could prove to be disastrous to this outing. What those nay-sayers had failed to realize, however, was that over the last six months the Jammers not only managed to sneak in a series of shows in America—including a memorable "Rock The Vote" performance in Washington D.C. during which drummer Irons was first introduced to the crowd as a permanent band member—but that they also had recently conducted a full-scale tour of the Far East, including Australia. Needless to say, by the time Pearl Jam kicked off their U.S. tour, they were primed and ready for anything.

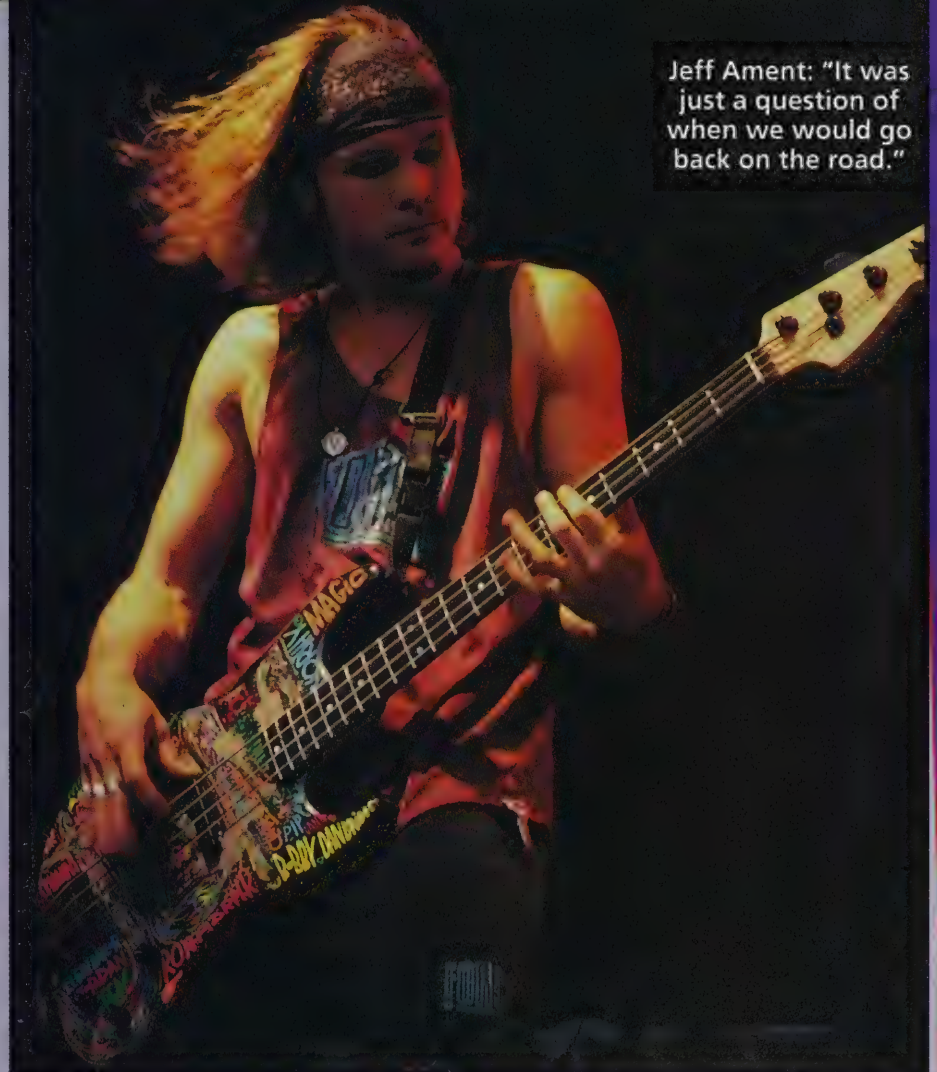
"It's funny how some people think," Ament said. "If they don't see us, they assume that we're just doing nothing. We've really

been busy over the last year or so between working in the studio and being on the road whenever we can. On top of that, we're always jamming together, working on new ideas. Nobody should think that we haven't picked up our instruments since we went on the road in America last time."

Luckily for Pearl Jam, as they prepared for this tour, there was no need to spend more time, effort and money on elaborate stage shows and space-age lighting effects. Let's face it, Pearl Jam requires those "concert spectacular" gizmos about as much as Michael Jordan needs corrective sneakers. This is a band whose "special effects" are the power of their songs,

"Once you prove you can make the label money, they leave you alone."

Jeff Ament: "It was just a question of when we would go back on the road."



their incredible musicianship and the total sincerity which they bring to each and every performance they give. When Vedder stands on stage each night, his face dripping with sweat, his eyes closed as he gasps out the words to such super-charged opuses as *Jeremy*, *I'm Alive* and *Spin The Black Circle*, it's easy for both the band and their fans to get caught up in the swirling vortex of rock energy that Pearl Jam creates. After all, who needs a light show when you've got the power of rock and roll to turn you on?

"I have nothing against a big, fun rock show," Gossard said. "I've been to a lot of 'em over the years. But that's not really what we're about. We like to keep the focus on us and the music rather than on something else. Once again, we think our fans understand."

PEARL JAM

SECRET STUFF

BY RALPH EDWARDS

There's an old wife's tale about "trouble being the stepchild of idle hands." Well, Pearl Jam apparently *never* have to worry about getting into trouble because it sometimes seems as if these guys just don't know how to stay idle for more than a few seconds at a time. Only six months after the release of their highly successful, though critically denounced disc **Vitalogy**, (which appeared only a year after their quadruple platinum smash, **Vs.**), word has filtered out of the band's Seattle base indicating that Eddie Vedder, Stone Gossard, Jeff Ament, Mike McCready and new drummer Jack Irons are already back at work on a new album. In fact, word has

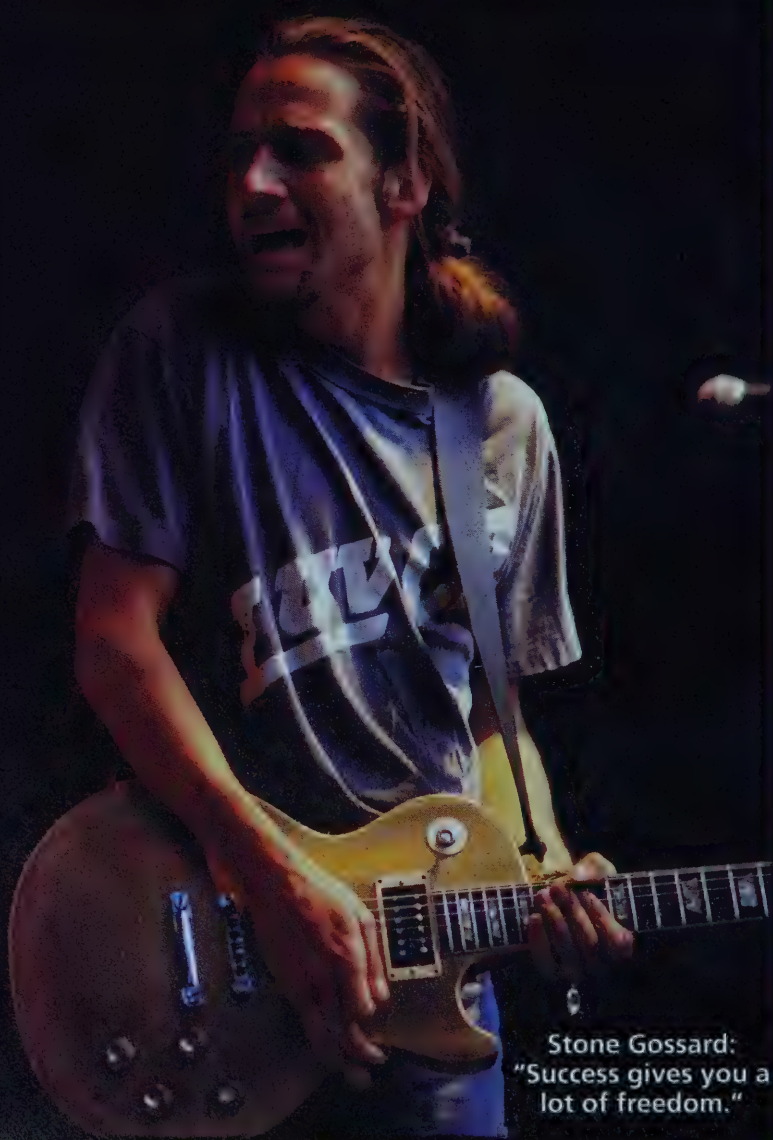
it that not only will the PJ brigade be exploring some interesting new musical terrain on their upcoming effort, but that they've also recruited the aid of long-time friend, rock legend Neil Young, to help out on a few tracks.

Of course, much of the band's frenetic studio pace can be attributed to the fact that their on-going war with TicketMaster made it virtually impossible for the group to tour for most of the last two years— though now, as you most certainly are aware, they have finally found a way of circumventing TicketMaster's iron grip and are back on the tour trail. Prior to getting their tour situation rectified, however, the

band found itself with too much time on their hands. And since sitting around consulting with their lawyers, or counting their money, has never been high on this band's list of fun-time activities, a quick return to the comforting environs of the studio was almost a necessity. Whatever their reasons may be though, it sometimes seems as if the Jammers are on a mission to single-handedly reverse the recent rock trend of bands routinely taking three years between album releases. In stark contrast, they may just end up releasing two albums every year!

"The success of our first album gave us a lot of freedom," Gossard said. "Once you prove that you can make the label some money, they tend to leave you alone and let you do what you want. They'll only bother you when you *don't* deliver a new album on time. The fact that we've been rather prolific of late is no problem to them. They seem to like the fact that we're giving them new records."

It's not hard to understand why the band's label, Epic Records, is thrilled to pieces to keep getting new product from that label's single most lucrative act. With sales for **Ten**, **Vs.** and **Vitalogy** now past the 12 million level, and Pearl Jam continuing to receive "Band Of The Decade" awards from near and far, having a new album from the Jammers is like being handed a key to the bank. But while they have no problem keeping their label folks grinning from ear-to-ear, further financial gain is the last thing on Pearl Jam's personal agenda. Like the true artists they are, their goal is merely to do what they do best— make music. Their inability to do so live— until very recently— has



Stone Gossard:
"Success gives you a
lot of freedom."

PHOTO: ULF MAGNUSSON/ANGLES

PHOTO: L. MCAFEE/PHOTOFEATURES

**EDDIE
VEDDER**

HIT PARADER



**VEDDER
VENTS**

HIT PARADER

certainly encumbered the band's well-being, but rather than letting that situation pull them apart at the seams, they decided to just keep on writing and recording, a situation that will certainly insure the band's musical legacy in the years and decades ahead.

"It's funny how in the space of four years Pearl Jam will release as many albums as bands like Metallica or Def Leppard do in a decade," a label source said. "I don't think that means anything in particular to them, however, they just want to make music. That's what makes them happy. It keeps them together, and right now that's the most important thing to everyone."

Indeed the issue of maintaining their internal happiness may well be the key to understanding all of the band's recent developments. It has been learned that following the release of **Vitalogy**, there were serious questions concerning the group's continued existence. A key player in this scary development was then-drummer Dave Abbruzzese, whose constant bickering over the group's musical direction, and whose railing against Vedder's moody demeanor, served to cast a pall over Pearl Jam's proceedings. The band knew that something drastic had to be done, and against public sentiment the group fired Abbruzzese last year, and replaced him with long-time friend, and former Eleven drummer, Jack Irons. According to those on-the-scene everyone—

including Vedder—has been much happier since Iron's arrival, and his sturdy playing and band-friendly personality was a primary motivation for the group's quick return to the studio.

"I've known Jack for a long time," Vedder stated. "We share some things in common—like surfing and rock and roll. It's great to have someone else in the band who shares my interests. I enjoy spending time with him."

Someone else Vedder apparently enjoys spending time with is the mercurial Neil Young, the supposed "godfather of grunge" who has become something of a foster father to the entire PJ brigade. Already Young and the Jammers have played together at an MTV awards show and a series of concerts; now it seems as if they'll record together in the studio. While such a pairing may seem initially strange to those who remember Young best for his brief tenure with ancient folk-rockers Crosby, Stills & Nash, fans who are familiar with Young's heroic work with Crazy Horse, or his passion-tinged solo efforts can understand the affinity for each other these cutting-edge rockers obviously possess. It should be fascinating on the band's upcoming album to hear Young's distinctive vocal whine, and powerful guitar outbursts contrasted with Pearl Jam's well-documented musical fury.

"They've been talking about recording something together for a long time," our source explained. "Neil and the band get together so well when they play together live. There's a mutual admiration going on there that's truly magical. Eddie, in particular, holds his idols in such high regard, and Neil is one of those. For his part, Neil is thrilled about being recognized by a younger generation of rock fans, and appreciated for what he does. Together they could create something really interesting—something we'll talk about for years to come."

Of course, one of the prerequisites for Pearl Jam's continued success will be to make sure that the band's members main-

"Once you prove you can make money for a record label, they leave you alone."



Jack Irons: The new drummer who helped keep Pearl Jam together.

tain their health. One particular group problem at the moment appears to be making sure that Vedder keeps himself in one piece. But unlike what some may think—that the volatile and moody singer is suffering from a Cobain-like taste for the Great Beyond—it's the vocalist's love for surfing that apparently has everyone so concerned. In fact, it was just this April that a sharp-eyed Australian lifeguard pulled a struggling Vedder out of the surf after he had wiped out after "hanging 10" on a monster wave on the Aussie "gold coast". According to people on the scene, after being pulled out of the water, Vedder barely mumbled a "thank you" to the lifeguard—who apparently had no idea who his famous "victim" was—before he bounded off back into the surf.

"That's one of Eddie's passions," a band confidant revealed. "You're not gonna take that away from him. Some guys love motorcycles or fast cars—with Eddie it's surfing. When the band was in Australia, he took advantage of it. And I'm sure as the band tours the States this summer, he'll try to surf whenever there's water near by. But he worries us with some of his stunts. He's good, but he's not *that* good. The last thing we want is to have him turn himself into some kind of martyr after wiping out. That would be one hell of a way for Pearl Jam to end."

PEARL JAM'S EDDIE VEDDER





HIT PARADER

PHOTO: M. JOHNSON/CONTOUR

Ed Kowalczyk:
"Each song is a
journey of self
discovery."



PHOTO: EBET ROBERTS

tory, with the Gettysburg battlefield only a few miles away. It's a blue-collar, conservative place where people hold a lot of traditional values. Needless to say, a town like that isn't exactly the perfect place for a bunch of young rock musicians to grow up. When we reached a certain point in our lives we knew we had to get out of there. It was a matter of survival."

With that attitude firmly in mind, the four young musicians moved east to New York in 1990, where they quickly started making a name for themselves by playing gigs at legendary clubs like CBGB's. In fact, by 1991, when everyone in the group was still in his teens, the band was promised the world by a variety of record label execs,

Live is one of those bands that just doesn't seem to fit in. They don't look like other bands, they don't act like other bands, and they certainly don't sound like other bands. They live in a musical universe that sits somewhere between "hard rock", "alternative" and "pop", yet they handle this strange brew with an aplomb that belies the comparatively young age of 23 shared by each band member. Sometimes it seems as if vocalist Ed Kowalczyk, guitarist Chad Taylor, drummer Patrick Dahlhelmer and drummer Chad Gracey were just dropped out of the sky from some alien world—a band created with a somewhat different perspective on both life and music than most of their rock and roll contemporaries. But the fact is that the members of Live are *very* down to earth; in fact, they hail from the all-American town of York, Pennsylvania, though their memories of York, and of trying to be cutting-edge musicians in a decidedly conservative town, aren't all particularly pleasant.

"York is a nice place," Kowalczyk said. "It's located in the heart of Civil War terri-



Live: "You have to maintain
your passion at all times."

and after sifting through the offers, Live decided they were ready to sign a recording contract. Six months later, they had recorded and released their debut disc, **Mental Jewelry**, an effort that attracted the attention of a few super-hip fans, but generally fell into the bottomless pit of consumer neglect. But the cold response afforded their first effort didn't slow down Live for even a second.

"Making the first album was something of a learning experience for us," Kowalczyk explained. "We were all young, and maybe we were a little overconfident. We just poured all of our passion into those songs and then hoped for the best. By the time we got around to writing the material for

our next album, **Throwing Copper**, we knew we had to take a little more control of things. You have to maintain the passion, but you just can't leave things up to chance."

Certainly Live did little to deter their artistic passions when it came to recording their latest disc. From the haunting tale of teenage alienation, *Pillar Of Davidson*, to the chilling lyrics of *Lightning Crash-*es, **Throwing Copper** represents one of the most diverse and challenging albums to have hit the Top 20 in recent years. Anyone who caught such breakthrough singles as *I Alone* or *Selling The Drama* on the radio or

have already been awarded "New Band Of The Year" honors throughout the world has been somewhat overwhelping. Live would prefer that some of the high-powered intensity of "rock stardom" be focused instead on the intricate stories that unfold in each of their songs.

"Getting out of our home town was a matter of survival."

"Each song we write is a journey of self-discovery," Kowalczyk said. "We don't try to communicate anything more than some of our own personal experiences. Some of the songs on this album are about our experiences growing up in York, some are about our dealings with friends over the years. We want to reveal as much as ourselves as we can, and do it in a way that touches as many people as possible. In a way the success we've had is great because it confirms our belief in ourselves and in what we're doing, but all the attention that's getting focused on us— especially when we're on stage— is more than we ever could have expected."

Those who have experienced Live mostly through their albums and their videos are in for a special treat when they get the opportunity to check the band out in concert. Already the band has played a series of sold-out club dates with the likes of Sponge, and in the near future even bigger plans are in the works. In fact, Live has supposedly turned down a number of major acts that have asked the York-based rockers to open their arena shows. The members of Live certainly aren't scared of the big-time exposure an arena tour could provide, but it's their belief that there's no reason to rush things along— they'll get to those arenas, but only when *they're* good and ready.

"We don't believe in rushing things," Kowalczyk said. "Music is more than a business to us. We put so much of ourselves into our songs and into our stage show that we don't want to do anything that we feel could jeopardize what we do. That may sound strange, but it's our honest belief."

On stage Live is a truly unique unit, a band that bears its soul each and every night in an almost manic outpouring of jangled chords, cutting leads and wrenching lyrics. With Taylor laying down a frantic chord pattern and Kowalczyk presenting a mesmerizing on-stage persona, Live already ranks among the most riveting and entertaining bands around. At times it's almost *painful* to watch these guys go through their stage histrionics, but Live's members enjoy the fact that they treat each show as if it's their last.

"Each evening we wage war on our consciousness by pushing ourselves physically, emotionally and spiritually," Kowalczyk said. "Every night we try to top the night before."

'T'WIST'

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BY WINSTON CUMMINGS

MTV instantly realized that this unusual looking, highly emotive band was a far cry from the predictable pop stylings one has grown to expect on our national airwaves. But the success their album has enjoyed caught even the members of this band a little off guard; they know their music is good. The fact, however, that they



**BILLIE
JOE**



HIT PARADER

Green Day's Billie Joe Armstrong changes his hair color with the same kind of regularity most of us use to change underwear. Perhaps only basketball's notorious "mad rebounder", Dennis Rodman, has become as much a symbol of multi-colored tonsorial splendor as young Billie Joe. But it's not as if the singer's blond-one-day, blue-the-next locks hold any special significance—in fact, according to Billie Joe himself, anyone trying to read too much into his color-of-the-moment is sure to be greatly disappointed. His ever-changing color scheme is merely a matter of whim, just another outward example of the "punk" sensibility that has quickly transformed Green Day from an Oakland-based club act struggling for survival into one of the biggest bands of the '90s. For Billie Joe

stage naked as a jay bird (expect for his strategically placed guitar) at New York's hallowed Madison Square Garden during the group's most recent American tour, the action perfectly summed up Green Day's universal appeal. Here was a band sitting atop the charts, basking in the blinding glow of unadulterated stardom, that chose to celebrate their celebrity in the only way they knew how—by farting in its face.

"Why does everyone expect us to change?" asked an honestly bothered

between for these boys, and as they begin work on their all-important follow-up to **Dookie**, all they see is clear skies and calm seas on the horizon.

"Who knows if things in the future will ever be as big for us as they are right now?" he said. "But you can't think about that. We hit it just right this time, and luck has a lot to do with things. There were times not that long ago when we were more or less resolved to the fact that we'd probably be playing in clubs the rest of our lives. That didn't bother us because we

GREEN DAY

BACK TO WORK

and bandmates Mike Dirnt and Tre Cool, *nothing* in life is to be taken too seriously, and if a strange hair color or two is enough to convince some people that the band's members are a little crazy, that's absolutely fine with them.

"We do things that make us laugh," Billie Joe explained. "I know that we've gotten a reputation for being a little nuts, and maybe we are, but we don't worry about that. To us, rock and roll—especially the kind of music we play—

is all about acting a little crazy and making sure that everyone is having a good time. I think the only ones who may have a little problem with the way we act or the way we look are the ones who really don't understand what we're about in the first place."

It would seem that one would need to look far and wide at this point in time to uncover many folks who weren't overly aware of Green Day's latest derring-do. After all, during the last year this unit has sold over four million copies of their breakthrough disc, **Dookie**, and toured the world, packing arenas with punk-starved kids wherever they've appeared. Certainly their energy-packed teen anthems like *Basket Case* and *When I Come Around* have played a pivotal role in their rapid ascendancy to the top of the rock world. And undoubtedly their hyped-up video image has played a major role in making these guys the party faves of kids around the globe. But perhaps more than anything else, it is the band's totally unpredictable, often off-the-wall personalities that have truly endeared them to the rock masses. When Billie Joe stood on

BY DONALD R. HELSTROM

Billie Joe. "That's one of the things I just don't understand. People seem to like us for who we are, and what we do, yet everyone seems interested in when we're going to change into some sort of pompous rock star creeps. I tell you, it's just not going to happen. The music may change a little in the future—though it probably won't

**"We do things
that make us laugh."**

change that much. But the people who make that music, the guys in this band, aren't about to change no matter what."

Hopefully Billie Joe's words will still ring true a year or two from now, after either Green Day has further solidified their stranglehold on stardom, or has plummeted into "one hit wonder" status. While it certainly seems most unlikely that the latter of those fates will befall these outrageously up-beat guys at any point in the near future, those close to the Green Day camp admit that words of consternation and concern about their future have occasionally escaped the band member's mouths. Billie Joe, for one, is painfully aware of how quick-changing the rock world can be, and while he won't come out and admit it, he does know that the same currents that carried Green Day to the apex of the rock mountain, can suddenly shift, leaving them lost at sea. But those concerns are thankfully few and far

were doing something we really enjoyed. All we try to do is turn every place we play into a club—we like that kind of atmosphere. And we're also determined not to let any success we've had change the way we do things. We recorded the last album really fast, and we want to do that again this time. We don't want to become one of those bands that takes six months to finish an album. But with the kind of music we play, I don't think that's really too much of a concern."

In fact, aside from an occasional dark thought about perhaps getting "too big too fast" there doesn't seem to be much that concerns Green Day these days. They know that they've helped launch a punk renaissance, the likes of which the rock world has never seen. Their highly infectious, slightly-snotty sound and their "neighborhood bad boys" image has made them the heroes of a generation

that had grown tired of the mumbling and grumbling that had come to symbolize this decade's rock and roll. If, for whatever reason, Green Day were never again to attain the Number One slot in the sales charts, or even never record again (perish the thought), their position in the rock history books would be secure. After all, they're the band that helped put the smile back into popular music. Not a bad accomplishment for a bunch of guys whose major daily headache is deciding what color their hair should be.

"It makes me laugh when people start analyzing our music, and analyzing our lives" Billie Joe said. "Even we don't do that, and we're the guys who make the music and live the lives! We're just trying to take in everything that's happened to us and not let it go to our heads. I wish people would just sit back and enjoy themselves more. We have fun, we'd like to think that everyone who listens to our music is having fun too."

BUSH

NO STONE UNTURNED

BY ROB ANDREWS

Those boys in Bush certainly have a strange sense of humor. Sometimes they enjoy it when the joke's on them, but most of the time these British lads enjoy putting one over on us gullible Yanks. Take, for instance, one of the best-known tales concerning vocalist/guitarist Gavin Rossdale, guitarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge—the one about how they first met as painters in their home city of London. There they supposedly spent their days working for the city government, throwing a fresh coat of color on anything that didn't move. Then in the evenings they'd supplement their

meager paychecks by going into a variety of local pubs and playing their then-budding hard rock anthems for anyone who'd listen.

Even the band's official record company bio makes mention of these "facts", throwing in a glib line or two about how just as they were forming Bush back in 1993, the guys thinned their paint supplies with water in order to save money and buy studio time. Hey, even us rock-savvy folks at **Hit Parader** (and we've heard every story in the books over the years) fell for this intriguing tale when we ran our first feature on the band a few months ago. Well, we're sorry to tell you

this, but it now appears as if these guys *didn't* first meet as they spent their days whitewashing Londontown's many historical monuments after all. It was all a big joke; just something interesting to say when people began clamoring to learn everything they could about this mysterious band called Bush.

"As it happens we *did* have a lot of strange jobs before we turned our attention to the band full-time," Rossdale said. "We did all paint, that is true. But we also had jobs ranging from driving ice cream trucks to working for a kosher/sushi restaurant called So Sue Me. The painting angle was just played up by the people who first spoke to us. We mentioned that we were painters part-time in order to pay the bills. They made it seem like one day we were all standing on a street corner painting, and the next thing we knew we had a hit album. It wasn't quite that simple—I only wish it had been."

Whatever their mysterious background may be, as 1995 heads into its home stretch there are few bands around who can lay claim to having a better year than Bush. With their debut album, **Sixteen Stone**, already having sold 1.5 million copies, and their videos for songs such as *Everything Zen* and *Little Things* drawing rave reviews from all specters of rock society, these London lads have emerged as one of the only European hard rock bands of the last decade to crack the ever-tightening grasp that American bands seem to have on chart success. Perhaps one of the principle reasons for



Bush: "We're not playing traditional British hard rock."

this unexpected acclaim is that with their jangling guitar lines, edgy vocals and quirky lyrics Bush recall the halcyon days of one of rock's most sorely missed units, Nirvana. While Rossdale admits his fondness for the work of Cobain and co. he doesn't necessarily agree with the comparisons.

"There's no question that we're not playing what might be viewed as 'traditional' British hard rock," the vocalist said. "We have listened to a great deal of the music that's been released over the years, especially the things that have come out in the '90s. I imagine they've had some degree of influence on us because we like so much of it. But any direct comparisons to other bands is a little hard for me to accept. I think that people maybe just viewing certain superficial similarities. I don't think there's much that should be viewed superficially about our music."

No matter what their influences may—or may not—be, there's no question that on **Sixteen Stone** Bush have presented some of the freshest sounding music of recent years. Recorded over the space of just three weeks in London late in 1994 (where the band utilized many "first takes"—including the vocal track for *Everything Zen*—in order to make everything sound as fresh as possible), the album comes across as a full-blast rage against everything and everyone that ever stood in Bush's way. From the haunting lyrical images presented in *Bomb*, which explores the horrors of a bombing in a central London pub a few years ago, to the myriad ambiguities of modern society explored on *Monkey* and *Glycerin*, on their debut disc Bush has stuck their necks out a long way, playing a bold, daring brand of rock that loudly and proudly dares the listener to hop aboard and join their musical journey.

"One of the reasons we were able to get the kind of sound we did was because the record company was so cooperative," Rossdale said. "I don't think that many new bands can say such nice things about their label. But we're lucky in that we're signed to a relatively small label, Trauma Records, which is actually part of a giant company, Interscope. So we get the best of everything that way. Everyone at the label just left us alone to do what we want, and when we finished, they took it, listened to it, and then put it out. It was hassle free."

Still, despite not having to deal with the customary record label red tape that is the bane of many young bands' existence, not even the members of Bush could have predicted such an immediate and frenzied response to **Sixteen Stone**. After the disc had been out for only a few weeks, MTV had jumped on *Everything Zen*, and from

there things just began to take off. Tour offers to open for everyone from Van Halen to Page & Plant came the band's way, and they were able to sit back and analyze exactly what move they wanted to make next. Certainly, they realized, they had come a long way from the days in London when a good gig for Bush was one when there wasn't a police raid or a major fight amongst pub patrons.

"We worked for a kosher/sushi restaurant called So Sue Me."

"We've played some very unusual places over the last few years," Rossdale said with a laugh. "There are some clubs and pubs in London that really aren't very good for one's health—either for the people who frequent the establishment or the bands that play there. We've learned to handle everything that might happen during a show, from robberies to fights, and just keep playing. That's why the chance to stand in front of what we hope will be relatively friendly American audiences and just play music should be nothing but fun. We certainly are looking forward to the opportunity."



Gavin Rossdale: "We've played some very unusual places over the years."

As much as we report on Alice In Chains— and at this point it's become virtually a monthly **Hit Parader** ritual— it seems that fan interest in this Seattle unit is almost insatiable! In order to quell at least some degree of this fan ardor, this issue we're launching a new column called **Dishin' Dirt**— designed to give you the latest inside scoop on your favorite bands. We won't bother you with press-release clap trap (as if we ever do), and we won't present some sanitized-for-your-protection feature that masks any problems a band may be going through. **Dishin' Dirt** is designed to give you the latest, up-to-the-minute happenings of hard rock's biggest bands...warts and all.

DISHIN' DIRT ALICE II

WHAT IS THE STATUS OF LAYNE STALEY'S HEALTH?

The latest reports coming out of the band's Seattle home base indicate that the oft-troubled singer has been able to maintain a fairly good grip on his drug dependencies. As you may recall, his recurring substance abuse problems forced Alice In Chains off the road

last year, costing them not only a high-profile tour with Metallica but also a chance to appear at Woodstock. Everyone around the band is well aware of the singer's problems and they have done everything in their power to make sure that he stays clean. However, it is also known that Staley doesn't seem to have a particular hangup about his drug dependencies, thus making his efforts to stay away from the dangerous stuff just a little more unpredictable.

Seattle Rockers Reunite Under A Cloud Of Mystery.

IS ALICE IN CHAINS ACTUALLY TOGETHER?

Not only is the band together, but they're completing the recording of their third full-length album as you read this. Just a few months ago the situation around the band appeared much bleaker. At that time Staley has basically decided to go off on his own (his recent *Mad Season* album is a result of his time away from the band), and see what fate had in store for him.

But forces both within the band, and from the group's record label convinced Staley that it would be best

for him to try and stick with AIC. Thankfully, the band's "reformation" has worked rather well, with only a few minor problems taking them away from their task-at-hand.

Alice In Chains:
The subject of
continuing
controversy.

HOW CLOSE DID ALICE IN CHAINS COME TO REALLY BREAKING UP?

According to sources very close to the scene, as recently as last Christmas it was virtually a forgone conclusion that Alice In Chains was finished. The rift that had developed between Staley and the rest of the band was so deep that the parties involved weren't even talking to one another. But a few months apart, and a variety of clandestine record label threats, served to bring the band members back together. Once they all sat in the same place at the same time, much of the old-time camaraderie instantly returned, opening the doors for the band to continue.

N CHAINS

WILL MIKE INEZ REJOIN THE BAND OR STAY WITH SLASH'S SNAKEPIT?

Bassist Mike Inez found himself in a most interesting dilemma earlier this year when his services were being required by two of rock's most powerful forces—Alice In Chains and Guns N' Roses guitarist, Slash. As it turns out, Inez was able to fulfill his commitment to Slash as part of his recording Snakepit unit and then immediately join the Chains in the studio, with his spot in the 'Pit being taken over by former White Lion bass beater James Lomenzo. While Alice In Chains didn't necessarily wait for their bassist to return, they had been spending most of their time together writing new material, and had yet to begin serious recording. Inez insists that while his heart and soul belong to Alice In Chains, he still values his association with Slash and would welcome the chance to work with the mercurial guitarist again in the future.

WHAT'S THE STATUS OF JERRY CANTRELL'S RUMORED SOLO ALBUM?

It now seems that many of the songs that guitarist Jerry Cantrell had written for his proposed solo disc will find their way, in one form or another, onto the new Alice In Chains collection. Cantrell has been the band's principle songwriter from day-one, but over the years, especially on the band's recent EP, *Jar Of Flies*, Staley has begun assuming more of a writing responsibility. It's a safe bet that any of the Cantrell solo songs that eventually find their way onto the band's next effort will be heavily reworked by both Staley and the rest of the band—whether they need it or not.

IS IT TRUE THAT COLUMBIA RECORDS TRIED TO "KILL" STALEY'S MAD SEASON ALBUM?

The answer to this one is tricky. While the label was outwardly thrilled to have new Alice In Chains-related music to promote (especially since the disc also featured a member of Pearl Jam, Mike McCready), they quickly realized that the success of the *Mad Season* disc could further imperil the tenuous working relationship that existed at the time between the members of Alice In Chains. So while the label pushed the *Mad Season* record, *Above*, at radio and MTV, they secretly wanted the disc to quietly go away so that both they and Staley could put their full focus on the next Alice In Chains album. It is also reported, by the way, that when Staley caught wind of the label's moves, he was less than thrilled.

WILL ALICE IN CHAINS' NEW ALBUM BE "HEAVY" LIKE *DIRT* OR "LIGHT" LIKE *JAR OF FLIES*?

No matter how many times the band insists that their surprise hit *Jar Of Flies* was designed for their own amusement, the success of that collection has made some wonder if they may try to incorporate elements of that album's acoustic appeal into the hard rock stylings that characterized both *Facelift* and *Dirt*. Cantrell, however, insists that Alice In Chains is a heavy band that enjoys playing heavy music. It seems a safe bet that stylistically the band's next album will be more in line with their two albums than with the music contained on their EP.

HOW DO THE MEMBERS OF AIC NOW FEEL ABOUT THE "SEATTLE SCENE"?

Considering that five years have now passed since the band last was a struggling band in Seattle, they've understandably grown somewhat distant from both the city's music scene, and the other musicians who were part of it. Of course, Staley's recent efforts with McCready on *Above* proved that there's still plenty of artistic magic that exists between the area's musicians. But as Cantrell is quick to point out, everyone now has their own lives to lead, and the mere notion of being able to hang out in clubs with your buds and jam is little more than a distant memory.



Jerry Cantrell: Many of the songs first destined for his solo disc are now headed for AIC's latest effort.

OVER THE EDGE

BY VINNY CECOLINI

NEARLY EVERY RECORD a music journalist receives in the mail comes with a band biography, offering a brief synopsis of the respective artist, their history and a discography. These bios are almost all identical.

However, the biography that accompanies Thorn's **Bitter Potion** begins with a unique quote. "Thorn represents a labyrinth of possibilities: flowers, filth, light, darkness, God, sin...Although they may have formed after the sincerity

of the Velvet Underground and the precise machinery of Metallica, nothing musically similar can be cited."

It is one of the few cases where a biography has been right on the money. The quote comes from the band's manager, Nancy, who says it was inspired by early surrealist George Bataille.

On **Bitter Potion** the band mixes a whole slew of sounds and styles, from industrial to punk to middle eastern Goth.

"We're 'eerie hard rock,'" laughs frontman John Jesse. "But I wouldn't call it heavy metal. There is definitely a middle eastern tinge to our music. So we have fused a little ethnic music with a little New York City angst and this is what you get."

"Musically, we're starting to learn a little more about dynamics," adds guitarist Stephen Flam. "We used to clutter a lot of stuff."

"Ever since we started recording, we realized that we had a little too much stuff," adds drummer/programmer Roy Mayorga. "Now we're writing a little simpler."

It's an ironic statement from a band whose sounds are so complex and layered that they have been referred to as "progressive punk."

"I think we're hard to categorize since we incorporate a lot of different stuff," says Flam who notes that each of Thorn's three members are into different types of music.

"I love a lot of middle eastern stuff," says Mayorga. "I listen to a lot of world music and a lot of soundtracks."

"And I like a lot of jazz stuff like Miles Davis, Coltrane, Charles Mingus and Ornette Coleman," continues Flam. "I'm also into old R&B."

"Our sound now is also the result of how we have grown together," explains Jesse. "As time passed, we have gotten comfortable working with each other. We got used to playing with Stephen and learned how to write songs together."

Jesse and Mayorga were a major part of the legendary New York punk act Nausea during the '80s, while Flam played guitar in the Long Island death metal act, Winter, whose **Into Darkness** album was recently re-released through Nuclear Blast.

"Our bands played some shows together and we got



to know each other," says the Flam. "When Winter went different ways, I got in touch with John and Roy. Ironically, they had already come up with some ideas of what they wanted to do."

But Mayorga says it was he and Jesse who contacted the guitarist.

"It took a week to get him in this band," laughs Mayorga.

"I originally didn't want to play anything heavy anymore," continues Flam. "My musical tastes were changing. But it was so good that I had to go with it."

The trio released their debut EP, **She Rises Like The Sun** last Spring. But it had taken nearly a year for the release of **Bitter Potion**, which was recorded at Jimi Hendrix's Electric Lady Studios in New York City.

"The business and legal stuff took a lot of time," moans Flam.

"We have evolved so much since we recorded that EP that we don't even feel like that was us," adds Jesse. "At one point it was, but we're maturing."

WHEN LEGENDARY NEW YORK CITY underground punk heroes, Burn, suddenly decided to call it quits a few years ago, just when they were on the verge of signing to a major label, critics and fans were shocked. How could a band who had struggled for so long and had finally come so far just throw it all away to start over with new, uncertain projects?

Today, nobody is complaining now that ex-Burn vocalist Chaka Malik's Orange 9mm have released their major label debut, **Driver Not Included** and guitarist Gaven Vanvack's Die 116 have just completed their debut LP, **Dyna Cool**. And while most band splits are not as amicable as they would want you to believe, Orange 9mm and Die 116 are good friends, who up until recently, practiced in the same rehearsal studio.

"We used to pull pranks on each other all of the time," laughs Vanvack. "Once we had this magazine called **Gent's Natural Double D's**. We cut out the heads of the guys from Orange 9mm from a local music magazine and superimposed them over the pictures in the porno mag. Then we duct-taped the pictures across the front of their door."

Die 116's **Dyna Cool** is another in a long succession of great records issued through Soho, New York's Wreck-Age Records, the label who has already brought us classics from Gin Mill, Bad Trip, Yuppicide and Madball.

Mixing post-hardcore, blues, neo-jazz and New York City-flavored urban angst, Die 116 have created their own unique sound, taking the music they introduced on last year's **Damage Control** EP to the next level.

"We're still just a punk band," says Vanvack.

Never ask the band where they got their name from. You won't get a straight answer.

"Why do we call a chair a chair?" explains Vanvack of how his band came up with their unique moniker. "Why do we call a hat a hat? Why don't we call it a broom? Hey, my broom fell off my head. It's just a name. I have seen a lot of worse names out there."

Only Vanvack and ex-Rorshak drummer Andrew Gormley remain from the line-up that recorded the **Damage Control** EP. Now that the band has



DIE 116



SPACE STREAKINGS

found the ideal bandmates in guitarist Eric Cooper and bassist Manny Carrero, Die 116 have resigned themselves to non-stop touring. The only thing Vanvlak is not looking forward to is fans approaching him at shows hoping to talk to him about his previous band.

While he admits that both Burn and Rorshack inspired a whole slew of hardcore and punk bands, the guitarist/vocalist refused to live in the past.

"I wish that people would just let the past be the past," he says. "go out and buy the records, fine. But in New York City alone, there are a dozen good new bands that should be getting the recognition that everybody is giving these fossil bands. They were all great bands—Beyond, Gorilla Biscuits, Youth of Today, Burn—but there are so many great new bands today.

"Like I always say: 'In five years, these will be the old days, so take advantage of them.'"

JAPAN'S SPACE STREAKINGS refer to their unique, confrontational brand of musical mayhem as "Shiki Shiki." It is a

blend of industrial, traditional Japanese music, no wave and John Zorn-flavored new Jazz, performed live with reckless abandon.

A favorite in the Japanese music underground for over six years, the band is now enjoying the release of their music in the United States, thanks to labels like San Francisco's Charnel House and Chicago's Skin Graft who recently issued the band's critically acclaimed **7-Toku** album.

A couple of Space Streaking's members were once employed at (video game giant) Sega, but were fired for indulging in their fascination with cheap technology which has become the basis for the sound.

"As more technology is made available to the public, it opens new doors for us," explains bassist, programmer, vocalist Captain Insect. "We create many of our own instruments by taking simple things, such as electronic toys and gadgets and modifying them to our needs."

One of the band's most popular instruments is the "Bazooka-Horn," which is a semi-truck horn connected to an air tank that is worn in a back-

pack. The horn is so loud, that no amplification is needed when it is used during live performances.

The band began to form nearly a decade ago when Insect and "disco-attacker" guitarist, keyboardist, vocalist Karate Condor began to experiment with a drum machine, calling themselves Tra and Uma. After joining up with vocalist, guitarist, horn-player Screaming Stomach and vocalist, guitarist, bazooka-horn-ist and saxophone player Kame Bazooka, they developed their sound and changed their name to Space Streaking.

The band chose their unique monikers to hide their identity, although Kame Bazooka admit that he teaches art at a college just outside of Tokyo.

7-Toku, which means "seven merits" or "seven ways," was produced by Steve Albini, best known for his work on Nirvana's **In Utero** album. Albini flew to Japan specifically to work with the band, but ran out of time and left before the record was finished. Albini and Space Streakings have already planned to spend more time mixing the next album.

The band will soon be heading to the states for an extensive tour with Japanese label-mates Melt-Banana. And while they are over here, they plan on working with Albini on a collaboration with Chicago's Mount Shasta.

ALTHOUGH THEY WERE ONE of the originators of the English grindcore movement of the mid-'80s, Extreme Noise Terror (or ENT) have remained in relative obscurity, watching while their peers (such as Napalm Death, Bolt Thrower, Entombed and Carcass) have gone on to greater success. Thankfully, it now looks like that is all about to change.

Nearly a decade after refusing to join the rest of their friends on the then-fledgling Earache Records, ENT have reconsidered, releasing their first-ever States-side album, **Retrobutution**.

"We were indier-than-thou in those days," says vocalist Phil Vane.

Retrobutution is comprised of 14 re-recorded versions of the band's best

known songs and is meant as an introduction to North America.

Formed by Vane and second vocalist Dean Jones in January of 1985, ENT quickly became a fixture on the English underground with their fiery brand of hardcore/speed punk.

Early on, they released a split album with the legendary Chaos U.K. and went through a series of line-up changes, one of which included former Napalm Death and current Scorn drummer Mick Harris.

Despite releasing a series of albums on small, European-based independent labels, the band continued to build an international following throughout the late '80s and were invited to record a Peel session, London-based disc jockey John Peel's prestigious live radio performances, which are released on disc in the United States through Strange Fruit.

In the late '80s, the band also recorded an album with the KLF, which has never been released due to the KLF's

decision to retire a few years ago and delete any further pressings of their recordings. Ironically, there is a chance that the ENT/KLF record may see the light of day later this year.

The band went through another series of membership changes in the early nineties before settling on the current lineup of Vane and Jones on vocals, Pete Hurley and Ali on guitar, Lee Barrett on bass and the imaginatively-named Pig Killer on drums.

Still their non-activity over the past couple of years led many to believe that they had broken up.

"We've just been lazy," laughs Vane, who until recently, was also the vocalist for Optimum Wound Profile. "But we had other problems. Our previous drummer was not working out. He was causing us to regress until Pig Killer joined us."

Currently working on an album of entirely new material, the band is looking forward to touring the states later this year.



EXTREME NOISE TERROR

Skid Row: "All kids today really want to do is rock."



SKID ROW

THE THRILL OF IT ALL

BY ANDY SECHER

Throughout the late '80s, Skid Row's Sebastian Bach ruled as the poster boy for the entire American hard rock scene. With his flowing blond locks, "ubermode" looks and lithe frame, Baz' pouting mug appeared on the cover of every magazine from Topeka to Tokyo. Fans either loved him for his handsome face and outrageous personality, or they hated him for representing everything an "MTV created" rock star was supposed to be—loud, brash and superficial. But what many of his detractors never fully realized was that in addition to all of his headline-grabbing on and off-stage antics, the dude could really sing, a fact he proved on both of his band's platinum albums, **Skid Row** and **Slave To The Grind**. Today, with the rock world drifting further and further away from the pretty-boy days of yesteryear, Bach knows he's got a major fight on his hands as Skid Row releases their latest album, **Subhuman Race**. He's ready, however, to battle as hard as he can to prove that he and his band remain much more than merely a "flavor of the month"—that there's a style and substance to the Skidders sound that will continue to defy meandering musical trends and shifting fan loyalties.

Hit Parader: How do you see Skid Row fitting into the hard rock scene of 1995?

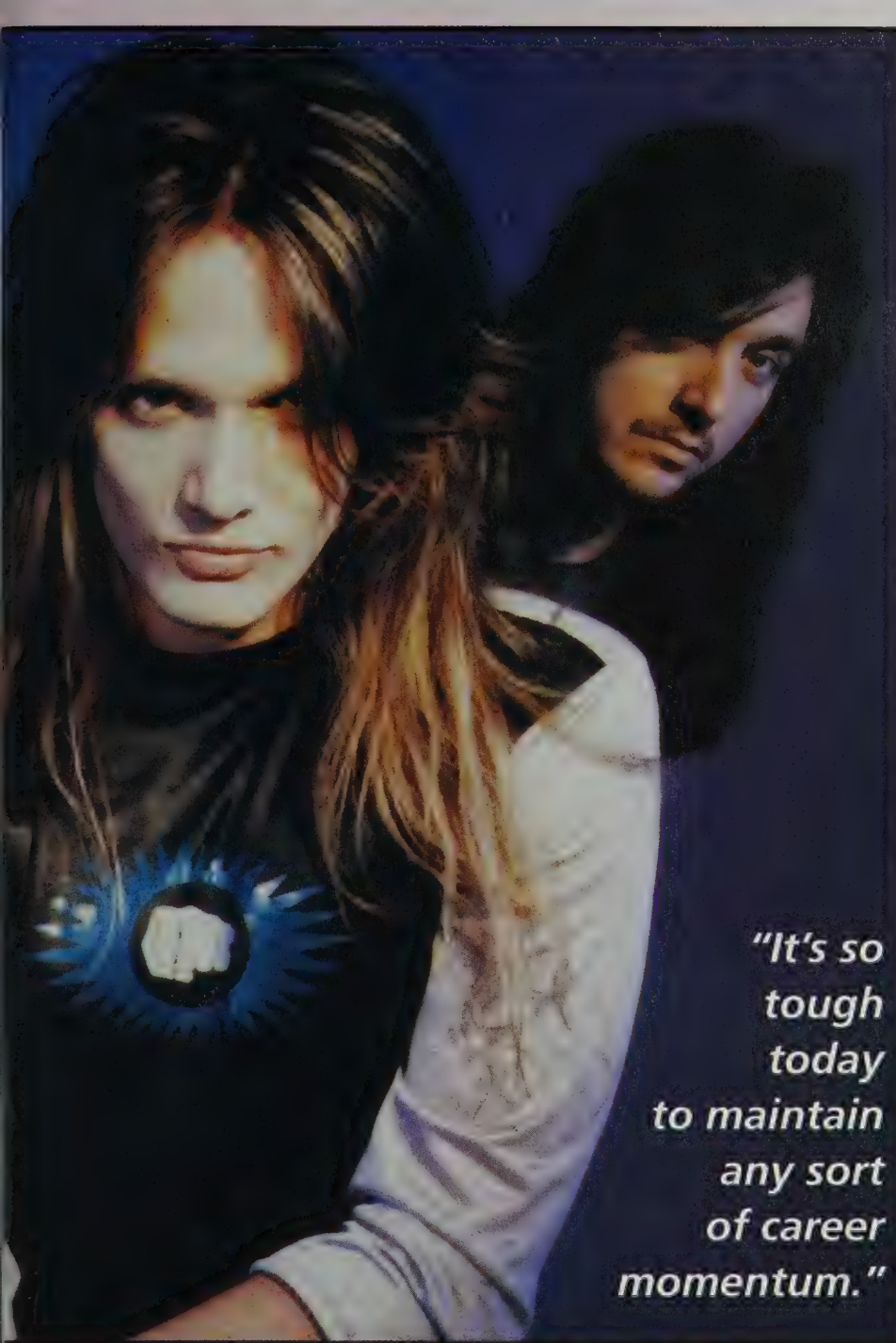
Sebastian Bach: You know, it's really kind of funny. We ask ourselves that same question all the time. It's so tough today to maintain any sort of career momentum when a band routinely takes three years between albums out of necessity; you've got to record, then tour for 18 months, take a break and then get back to work on

the next album. Three years can pass so quickly. A whole new generation of fans come along. But with that in mind, our manager made a bet with us about how many albums we sold *not* in 1989, or 1991—but in 1994! We had no idea. It turned out that we sold 300,000 albums last year, without a new release! That's as many albums as media darlings like Rollins and Helmet sold last year with new

albums! So the answer is that we fit into the rock scene of 1995 just fine. Hey, the bottom line is that kids just want to rock.

HP: Do you like a lot of the bands that have recently risen to the top of the hard rock heap?

SB: Hey man, we toured with Pantera last time, and they rule! I think Biohazard, White Zombie and bands like that are really



"It's so tough today to maintain any sort of career momentum."

great. But then I've always been a big fan of good rock and roll. It can be Pearl Jam, who I think are incredibly cool, or Ozzy, who still is God as far as I'm concerned. When Pearl Jam stuck it to MTV last time by not making a video for their album, I thought that was great! I don't believe in all these media-created titles like "alternative", "hard core" or whatever. It's all still rock and roll, and either it's good or it's not.

HP: You mentioned Pearl Jam "sticking it to" MTV last time. Are you bitter towards MTV?

SB: Nah, not really. They've been good to us; in fact they helped make the first album take off. But I do think that they've become the tale wagging the dog. I don't like the fact that they decide to put up an image of

a kid in baggy jeans with a baseball cap turned backwards and every kid in the country thinks that's the way they have to dress. They're creating a nation of sheep. They don't seem to care what the people really want to see and hear. They live in their own little world. They'll keep sticking all these weird bands down your throat while Aerosmith is selling 6 million albums and Bon Jovi has a Number One single. What does that tell you? I believe there's room for everything and everyone— as long as the record label will sign 'em, and the all-powerful MTV will at least give 'em a chance.

HP: How do you compare **Subhuman Race** with your previous two albums?

SB: Our albums tend to reflect where our

minds are at any given time. When we were making the first record, we were so young, and so damn innocent. Go back and read some of the interviews I did back then and everything is "wonderful" and "great". I didn't know there were sharks swimming in those rock and roll waters, but when we came off the road that time, we all sure found out about those sharks! They ripped us apart in many ways. That caused a lot of the anger you hear on the second album. We had really grown up and we were full of piss and vinegar. This time, we've approached it from the point of view of a band that's been through the ropes a few times. We're not gonna be fooled by very much. We're not misty-eyed like the first time, and we're not angry like last time—we're just professional. We put the energy into writing the best songs we could, and making sure that each one had a very distinctive personality. That's why when you hear this album it just jumps out at you; it just attacks from the very beginning.

HP: We know that *nobody* has had a better time on the road than you. Do you have a good tour story for us?

SB: One of the things that immediately comes to mind is the night of the Guns N' Roses riot in St. Louis. We had opened for them that night, and I was standing off to the side of the stage when all hell seemed to break loose. I didn't see exactly what happened, but all of a sudden the whole place is coming apart at the seams. I saw Axl getting the crowd really worked up, and I saw the fans just pour on stage and start destroying everything. That was really wild! Then another thing I remember was when we were headlining, and before a show in Florida Rachel (Bolan) and I decided to turn the floor of the arena we were playing that night into a motorized skateboard course. We started doing all these in-the-air maneuvers, and really going for it. Well, I hit a ramp the wrong way and I ended up on the floor bleeding in about five places; and we were scheduled to go on stage in about an hour! That was a strange show because I kept bleeding every time I started singing.

HP: Are you looking forward to getting back on the road?

SB: What do you think? Of course! It's been almost two years since we really were on the road for an extended period. That's just too damn long. Since then, the only taste of playing live we've had until very recently was a show we played down in Tampa last July 4. We didn't know what to expect, but 22,000 kids showed up. What a great feeling that was! You stand on stage in front of thousands of screaming fans and you feel like you can conquer the world.

PHOTO: MICHAEL LAVINE

SCORPIONS

A CONTRACT HIT

BY ROB ANDREWS

The Scorpions are one of those bands that rock fans just seem to take for granted. After all, sometimes it appears as if these German greats have been around forever. They've toured Planet Earth virtually non-stop since their formation in 1973, and cranked out hard-hitting yet easily palatable hits such as *Rock You Like A Hurricane*, *Winds Of Change* and *The Zoo* with amazing regularity. So sometimes it's nice when a new album comes along that makes you sit back for a second and really appreciate the craftsmanship, talent and pure rock energy that vocalist Klaus Meine, guitarists Rudolf Schenker and Matthias Jabs, drummer Herman Rarebell and bassist Ralph Rickermann bring to each of the songs they've created over the last two decades.

That's why the release of **Live Bits**, a compilation containing some of the band's most riveting in-concert recordings, is such a welcome relief. These songs rock and roll, strut and stroll, while never making your teeth grate in angst-riddled anguish; quite a contrast to the seemingly never-ending wave of cutting-edge material that continually sweeps our way. Each of the songs on this collection is like a visit from an old friend—as familiar and comfortable as your favorite pair of jeans. And while there may be a plethora of younger, hipper and heavier bands on today's rock market, these Teutonic Terrors show they can still kick the ass of just about anyone around when it comes to laying down a lethal back beat. On their latest live collection—the third, by the way, of their storied career—the Scorpions prove once again that great rock music knows no age limits.

"We've been battling against certain stereotypes all our career," Schenker said. "At first, no one believed a band from Germany could play rock and roll as well as the bands from England and America. Then we became known as something of a 'hits' band, with people not giving us enough credit for how hard we rocked, especially on stage. And most recently we've come up against some people who just believe that we can't compete with all the younger bands who are out there. Well, those people obviously haven't seen our shows or heard our recent albums. What we have in this band is *experience*—and that's a quality many other bands will never enjoy."

While their lengthy stay atop the rock world has afforded the Scorps a unique perspective from which to create their stirring, and highly successful rock opuses, it has also made them face the problem of outliving their record company contracts. The truth is that **Live Bites** may never have seen the light of day if it were not for the fact that the disc

represents the last release under the group's current contract with Polygram Records. As is often the case with veteran bands, when the time comes to move on, both the label and the group choose to part company with a live album or a studio "greatest hits" collection serving as the act's swan song performance. In the case of the Scorps, a "best of" collection was considered, but since the band played a great deal of new—or previously unheard—material on their last tour, they felt it best to present a live disc that featured only

"We've been battling against certain stereotypes all our career."

one song (*In Trance*) that appeared on either of their previous in-concert recordings—1978's **Tokyo Tapes** and 1987's **World Wide Live**.

"Our last tour was a little different than anything we had done before," Schenker explained. "We didn't just want to play the songs from our most recent album, or our best-known songs. We've been around for a long time, and we've recorded many good records. We wanted to celebrate that fact by playing songs from throughout our career. Some of the songs, like *In Trance*, we hadn't played live for ten years! Others, like *Rhythm Of Love*, had been released since our last live album came out. I think there was an excellent blend of old and new things on this album, so I don't want to hear people say that it was released just to fulfill our contract. Our fans know us better than that. They know we wouldn't release anything unless we really believed in it."

Almost as if to compensate in advance for any charges of retreading their previous material one-too-many times, on **Live Bites** the Scorps have included not one, not two, but three new studio tracks—*Edge Of Time*, *White Dove* and *Heroes Don't Cry*. All were recorded in 1994 as the band prepared to begin work on their next album, a disc they

now hope to have out in early 1996, under their new, unbelievably lucrative (estimated at \$10 million) international contract. But rather than holding back on their best stuff, the group decided to pepper their new live effort with just enough studio magic to both satisfy their long-time fans and remind anyone with ears that they can still create songs the feature both hard-hitting intensity and surprising emotional depth. While each of these songs does wander precariously close to sounding like the title track for the next Sylvester Stallone flick, there's just enough rock bite present to keep the Scorps firmly rooted in the minds and hearts of any hard rock aficionado.

"The new songs are very good," Schenker said. "They give a nice taste of what we've been up to over the last two years. There was really no point in saving them for our next studio album because we wanted to have new material out now. The next album will be on a new label, so it will represent a fresh start for us in some ways. We've enjoyed our relationship with Polygram very much, but it just became time to move on. Such things happen in sports and in movies so why not in rock and roll? The fans don't really care what label a band is on, as long as the albums still appear in their favorite record stores and the band still visits their home town on tour."

Speaking of tours (we were, weren't we?), with a new album out—even if it is a live disc—the question of again hitting the road now stares the Scorps squarely in the face. After completing their two-year long world tour following the release of **Face The Heat** in early 1994, the band decided to lay low for awhile. But now, if they choose to wait until the release of their next album before returning to the tour trail, the group will be going over two years between live dates—an incredible amount of time for a band as continually road hungry as the Scorpions. Yet, with their "old" label not likely to spend much in terms of promotion for any new tour, and their new label not yet able to lend a helping hand, it seems most unlikely that the Scorps will hit the road—at least in America—in the foreseeable future. But when these Teutonic Terrors are concerned, the rock world has learned never to say "never."

"We're still not sure what our tour plans might be," Schenker said. "Of course, we'd like to tour, but these days things are so complicated. We can remember a time when all you needed to do was throw your gear in the back of a van and go, now it's a full-fledged production. But we may surprise some people before the year is out—we still enjoy doing that whenever we can get away with it."

PHOTO: RICK GOULDING

RUDOLF SCHENKER & KLAUS MEINE



HIT PARADER



Primus: "Our approach to music is really quite simple."

Les Claypool may very well be the antithesis of the mid-'90s rock star. In a domain inhabited by a seemingly endless variety of self-serving, self-absorbed, self-pitying Rock Gods, Primus' main man comes across like a cool breeze on a stifling summer's afternoon. In style and spirit, Claypool's approach is startlingly unique; not only is his music a distinctive blend of rock, funk and metal, but his attitude towards the world around him is both up-beat and positive—how shocking! And if that wasn't enough, this guy actually has a sense of humor, a fact that continually emerges in the songs he writes with Primus mates Larry "Ler" Lalonde (guitar) and Tim "Herb" Alexander (drums).

While such light-hearted qualities might seem enough to cast the members of Primus out of the "Mid-'90s Rock Star Society"—whose current motto seems to be "death before happiness"—Claypool's clan continue to go merrily about their business. They've now released their latest crazed collection of tunes, **Tales From The Punchbowl**, a disc that happens to feature tracks with such disarmingly bizarre titles as *Southbound Pachyderm*, *Professor Nutbutter's House Of Treats* and *Wynona's Big Brown Beaver*.

"I think it's safe to say that if you didn't like Primus before, you probably still won't," Claypool said. "But, on the other hand, a lot of people seemed to like what we've been doing lately, so maybe we'll get lucky. All this album represents is the three of us writing together and coming up with our view on a number of different things. It's really quite simple."

Simple or not, it is the execution of Primus' songs, rather than their

PRIMUS

FUN IN THE SUN

BY WINSTON CUMMINGS

design, that may well be the key to this band's continually-escalating success. As shown by the sales of their breakthrough 1993 release, **Pork Soda**, there is apparently a sizable market for eclectic rock music that's tinged with as many bizarre elements as possible—and that's the market Primus is intent on satisfying. Once again on **Tales From The Punchbowl** Primus has proven that any attempt to classify their music or pigeonhole their sound will only lead astray anyone foolish enough to try. While Primus has gathered a preponderance of media attention for their ability to meld a classic funk backbeat onto their distinctive rock hybrid, Claypool still finds it hard to accept the notion that

dynamic live show, the bassist continued to find difficulty in assembling a band he could comfortably record with. Finally, in 1989, with the addition of Lalonde, Claypool felt he had added a musical "brother"—someone who shared his special, somewhat off-center musical vision. Together the pair helped construct Primus' debut effort, **Suck On This**, an independently released disc that, while delighting the group's hard-core following, failed to light many commercial fires. It would be an additional two years, and yet another indie release, **Fizzle Fry**, before Claypool was able to round out the band's roster with the addition of Alexander, and finally land a major label deal. Six months after

the ever-optimistic Claypool. From there, "Primusmania" began to take hold: the group headlined the 1993 Lollapalooza festival, where the band's fans enthusiastically greeted their favorite group with their special "Primus sucks" chant of adoration.

It was all pretty heady stuff for Les, Ler and Herb. But it didn't take them long to catch their breath once they returned from the road and began focusing their attentions on the material that would eventually emerge as **Tales From The Punchbowl**. Working in Claypool's home studio in suburban No Cal, the band set about constructing a new set of songs that captured elements of their admitted-

"If you didn't like Primus before, you probably still won't."

anyone in the right mind would classify his band as a true funk unit.

"I still find it kind of embarrassing that anyone would refer to Primus as a funk band," he said. "It's not that I don't have a great deal of love for a lot of those bands, but to me what we're doing really has very little to do with good funk. I adore that kind of music, and I guess it has had some influence on the stuff that I write and play. But I'd really hate it if the people in *real* funk bands got the notion that I'm actually trying to do what they do so well."

Okay, so maybe Primus isn't a pure funk band—and they're not a pure rock, rap, jazz, metal, ska or pop band either. So then what the hell is this Bay Area trio? It is the inability to easily categorize Primus' style that most pleases the members of this unusual threesome. They may not be going out of their way to be different, but after ten years of working to perfect their craft, Claypool feels confident in stating that Primus' music is pretty darn special. But don't for one minute think that rock fans have given an immediate thumbs-up to the band's mixed-bag stylings. In fact, it's taken Claypool more than a decade, and a number of lineup shifts, to get Primus' musical engines firing on all fronts. Back in 1984, when the group was little more than a dream in the back of Claypool's fertile imagination, he depended more on a drum machine than on live musicians to serve as his rock and roll companion.

"In the beginning things never went as smoothly as I might have hoped," he said. "I had a friend who played guitar, but finding a drummer who could play what I wanted was almost impossible. Eventually I just started using a drum machine. We must have gone through half a dozen drummers in the early days just trying to find someone who could keep up and play more than one style."

Claypool's struggle dragged on throughout the '80s. As Primus gained a strong cult following throughout Northern California through the strength of their

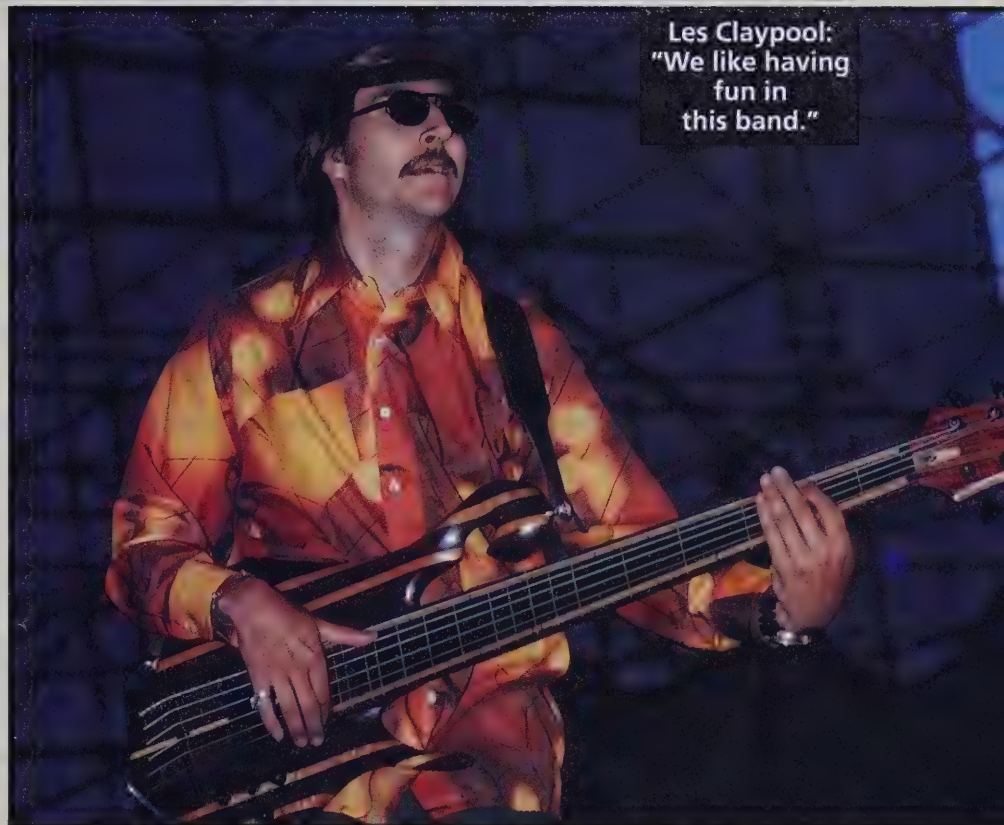
signing that contract, the group had released **Sailing The Seas Of Cheese**, and hit the road opening for everyone from Rush to U2.

"Once Herb came aboard things really started to come together for us," Claypool said. "Before that, we were having a good time, but there seemed to be something missing. We were revamping a lot of the older material, giving it a fresh twist, but once he joined, we started writing with a new sense of purpose."

That renewed sense of purpose quickly became apparent when their next album, **Pork Soda**, emerged as their breakthrough effort. The disc made an impressive debut at #7 in the charts, and proceeded to sell over a million copies—something that surprised even

ly weird lives. Such new odes as *Space Farm*, *Year Of The Parrot* and *On The Tweek Again* give ample indication that despite their hard-won success, and their new-found careers in the spotlight, Primus haven't lost one bit of their special sense of fun.

"We enjoy what we do, and I think that comes across in the music we make," Claypool said. "Making this album was supposed to be easy because we were working in my home. What we didn't anticipate were that all the storms in the Bay Area would knock out power for three days right when we were reaching a critical juncture in the recording. We had to haul in a generator just to get the record finished on time. But that's all part of the fun—it's all part of being Primus."



Les Claypool:
"We like having fun in this band."

SHOOTING STARS



ORANGE 9MM

Orange 9MM is pure hardcore—a blazing, blitzing, mind-melting musical assault on the senses that may well leave you both drained and fried before they're done toying with you. The music created by vocalist Chaka Malik, guitarist Chris Traynor, bassist Davide Gentile and drummer Matthew Cross is a bold amalgam of just about every hard-edged musical element of the last 25 years. Heavy on super-charged vocals and heady guitar work, on their debut album, **Driver Not Included**, Orange 9MM have created a sound that blends elements of everything from Hendrix to cutting-edge alternative into an amazingly unified whole.

"Hardcore is reality," Traynor said. "We've all just come through a decade when bands started distancing themselves from their audience. Hardcore reversed that trend totally. It's kind of a throwback to the '60s in terms of the way the musicians and the audience mix. There's no room anymore for guys who dress in leather pants and live the rock star lifestyle. It's all about reality today, and that's where Orange 9MM fits in."

From the sonic overdrive that propels *Suspect* to the take-no-prisoners attitudes of *Pissed*, Orange 9MM are one *serious* rock and roll band. These guys approach their craft with a sledgehammer intensity—and as if they've got a monster-sized chip on their shoulders. But Malik is quick to explain that the fact the band now enjoys major label status, and is being hailed far-and-wide for their intense attitudes, has little to do with his group's musical conviction.

"Getting signed to a major label was just a small part of what we wanted to do," he explained. "We knew it would still all boil down to how good you are. Either you make music people respond to, or you don't. We want to touch people with our music, but we want to do it in a way that's honest to us."

SENSER

For some bands the pressure of being hailed as "Britain's most important new band" could begin to weigh heavy on the soul. But if that band happens to be the strange musical amalgam that calls itself Senser, such praise practically falls on deaf ears. Yeah, vocalist Heitham Al-Sayed, bassist James Barrett, DJ Andy Clinton, soundman Haggis, vocalist Kerstin Haigh, guitarist Nick Michaelson and drummer John Morgan have certainly read their reviews and heard their names mentioned glowingly in European media circles. But it hasn't changed their perspectives on either life or music one iota. In fact, in the five years since this group first came to life as the world's largest thrash metal unit, their rock evolution seems to have taken place in a musical vacuum all their own. Over that time the group has added members, including elements of pop and rap to their mix, emerging with a sound that has been widely hailed as "Collision Rock."

"We've grown from our thrash roots," Al-Sayed explained. "Originally there were just three of us—a guitarist, a vocalist and a drummer. But that was back in 1990, and the music we were trying to make was different than it is now. We started to become aware of many other cross-cultural elements that were available to us in England, that added to the music while depriving it of little of its power. That's what truly got Senser headed in the right direction."

By mid-1993, Senser's strange musical mix had yielded the group's first single, *Eject*, which became an indie sensation throughout the European continent. Less than a year later, their debut album, **Stacked Up**, emerged, quickly sailing to the very top of the British charts. That success led to a continental tour with the Rollins Band last year, and eventually to the group signing their first world-wide record deal. The results of that signing are now with us as **Stacked Up** has finally reached American soil—and with their disc finally available here, Al-Sayed wants us all ready when the band decides to invade our shores later this year with their highly-charged, highly opinionated musical messages.

"Our music is aggressive, but there's a message there that everyone, whether it's in Europe or America, should be able to relate to," he said. "It's a strong message, and we realize it may not be for everyone. But we feel the need to spread that message, and find out just how many people are interested in it. It's our opinion that there are many who will share our views."





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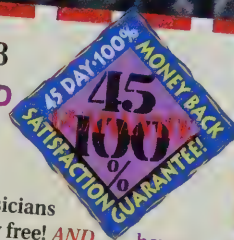
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42/48 KISS 4 Faces Makeup
52/19 LED ZEPPELIN Wizard
42/48 MEGADETH Evolution
29/39 METALLICA Collage
41/38 METALLICA Ring Masters
47/22 MOTLEY CRUE Signatures
49/16 NIRVANA Heart Shape Box
42/29 OBITUARY The End Complete
49/45 OZZY OSBOURNE Photo Montage
45/57 PANTERA Blue Collage
46/30 PANTERA Dripping Logo
42/86 PINK FLOYD Bursting Wall
48/93 PINK FLOYD Screaming Head
45/69 PRIMUS Fish
52/25 R. STONES Voodoo Lounge Woman
39/80 R. H. CHILI PEPPERS Hanky
46/79 SLAYER Demons
44/04 S. RAY VAUGHAN Scribble Photo
10/05 MEGADETH Logo
10/06 MINISTRY Logo
10/07 SOUNDGARDEN Logo
10/08 STEVE RAY VAUGHAN Logo

HOODED STADIUM JACKETS \$55 100% Black Cotton-Flannel Accents-Embroidered Logo

10/01 AC/DC Logo
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10/04 GUNS N' ROSES Logo
10/05 MEGADETH Logo
10/06 MINISTRY Logo
10/07 SOUNDGARDEN Logo
10/08 STEVE RAY VAUGHAN Logo
10/09 METALLICA In Snake Pit
10/10 METALLICA Stadium Tour '92
10/11 METALLICA Press Pass
10/12 NIRVANA Security Pass
10/13 OZZY OSBOURNE In A Madman
10/14 PINK FLOYD Working Personnel
10/15 PINK FLOYD In The Field
10/16 PINK FLOYD Summer Tour '77
10/17 PRIMUS Runaways
10/18 RUSH Presto Stage
10/19 SLAYER Reign In Blood
10/20 S. RAY VAUGHAN Live Alive '86
10/21 VAN HALEN '79 World Tour

BACKSTAGE PASSES \$10 Collectors Item - Actual Passes Leftover From Past Concerts

14/63 AC/DC Fly On The Wall
12/22 AEROSMITH Live Skyline
14/40 BLACK SABBATH With Van Halen
16/95 DANZIG Don't Like It '89 Guest
17/62 DEF LEPPARD Adrenalize Sept 4
17/65 GUNS N' ROSES Illusions Tour
13/64 GUNS N' ROSES Free & Virgin
16/95 IRON MAIDEN Fear Of The Dark
16/73 JIMI HENDRIX Hall Of Fame
13/90 KISS Creatures Tour
13/91 KISS Destroyer 2 Tour
10/89 LED ZEPPELIN Knebworth '79
12/27 MEGADETH Peace Sells
16/39 METALLICA '91-'92 After Show
16/40 METALLICA In Snake Pit
17/61 METALLICA Stadium Tour '92
14/02 MISFITS Press Pass
17/21 NIRVANA Security Pass
11/01 OZZY OSBOURNE In A Madman
17/22 PINK FLOYD Working Personnel
11/81 PINK FLOYD In The Field
10/16 PINK FLOYD Summer Tour '77
13/03 RAMONES Runaways
16/07 RUSH Presto Stage
13/04 SLAYER Reign In Blood
14/40 S. RAY VAUGHAN Live Alive '86
10/21 VAN HALEN '79 World Tour

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64/54 AEROSMITH Group
64/55 ALICE IN CHAINS Fly
64/56 ALICE IN CHAINS Jay Of Fies
65/78 BEASTIE BOYS Group Portrait
65/62 BLACK CROWES Pot Collage
64/39 C. CORPSE Tomb Of The Multitaded
64/42 DANZIG How The Gods Kill
64/26 DEF LEPPARD Live
64/48 GREEN DAY Doobie Bombs
65/73 GREEN DAY Logo
61/36 GUNS N' ROSES Group
65/12 GUNS N' ROSES Spaghetti Incident
65/19 IRON MAIDEN Eddie As DJ
63/85 JIMI HENDRIX Burning Guitar
61/85 KISS Collage
65/49 LED ZEPPELIN Group In Zoso
64/52 MADONNA Nude
63/93 MEGADETH Countdown Live
64/27 MEGADETH Symphony Of Destruction
63/44 METALLICA 4 Faces
63/67 METALLICA Against Wall
64/18 METALLICA Justice For All
64/01 METALLICA Sad But True
63/92 METALLICA Stage Collage
64/43 MINISTRY Group
64/58 NIRVANA Group
65/23 NIRVANA In Ultero
65/58 NIRVANA Kurbat Playing Guitar
65/91 NIRVANA Wearing Bulwinkle Shirt
64/13 OBITUARY The End Complete
65/75 OFFSPRING Group
63/70 OZZY OSBOURNE On Toilet
65/65 PANTERA Far Beyond Dream Photo
63/87 PEARL JAM Live
63/96 PEARL JAM Stick Man
65/41 PINK FLOYD Division Bell
65/01 PRIMUS Pork Soda
65/10 RAGE AGAINST MACHINE Live
65/88 RANCID Group In Car
64/81 R. H. CHILI PEPPERS Neon Faces
65/77 ROLLING STONES Voodoo Group
63/57 SAM FOX Swimsuit/Topless
65/17 SEPULTURA Chas A D
64/72 SEX PISTOLS F**K Forever
65/17 SLAYER Nuclear Skull
65/40 SMASHING PUMPKINS Samesse Cd
65/12 SOUNDGARDEN '94 Tour Poster
63/51 STEVE RAY VAUGHAN Portrait
65/72 T.S. TEMPLE PILOTS Dragon Boy
64/63 SUICIDAL TENDENCIES Portrait

NECKLACES \$11

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INDIE REVIEWS

QUIET RIOT, *DOWN TO THE BONE*

In case you don't remember, back in the early '80s Quiet Riot virtually single handedly gave birth to the entire West Coast metal scene. Their album **Metal Health**, and their single *Cum On Feel The Noize* opened the eyes and ears of the world to the then-burgeoning hard rock movement and proved the commercial viability of a much maligned musical form. But now it's nearly 15 years later, and Quiet Riot is fighting for their very lives. Kevin DuBrow and his boys may no

try reactions to keep producing top-flight metal music. On **Menace To Society**, the second effort by his latest band, Killers, Di'anno's voice has never sounded stronger, and his attitude has never been more intense. And while much of the album's material fails to live up to the vocalist's power, presenting uncontrolled anger as a catch-all solution to a myriad of musical problems, all-in-all this isn't that bad a listening experience. Of note is that many of the tunes contained on this disc were supposed-

vocalist Kevin McCarty, guitarist Brent McCarty, bassist Dan Liker and drummer Rich Hoak, **Need To Control** may not be geared for mass consumer consumption, but if you like your music packing the punch of a Mike Tyson right cross, then check out Brutal Truth's latest.

Rating: ****

THORN, *BITTER POTION*

Thorn are one of those bands that you just can't classify. This art/noise/rock trio live their musical lives on the cutting edge, and on their first full-length disc, **Bitter Potion**, this New York-based unit push their musical envelope to its furthest extremes. Such songs as *Pacing* and *Martyr* sound like an unholy union between Black Sabbath, Pink Floyd and a variety of punk rock units. It's wild, it's exciting and it's certainly different—a wild combination of heavy and light, black and white, good and bad that may just leave any listener drained and exhausted after even a single play.

Rating: ***



Bolt Thrower: Failing to rise above a morass of mediocrity

longer have major label backing and screaming hordes of fans, but they can still play rock and roll with the best of 'em. Their latest disc, **Down To The Bone**, brings the band kickin' and screamin' into the '90s, updating the group's sound while maintaining many of their classic elements. Such new songs as *Pretty Pack O' Lies* prove these aging rock dogs aren't too old to learn a few new tricks.

Rating:***

KILLERS, *MENACE TO SOCIETY*

You've got to give Paul Di'anno credit. More than a decade after being canned by Iron Maiden, the vocalist rages on, disregarding negative reviews and hostile indus-

try spawned by Di'anno's recent arrest and incarceration in Los Angeles.

Rating: ***

BRUTAL TRUTH, *NEED TO CONTROL*

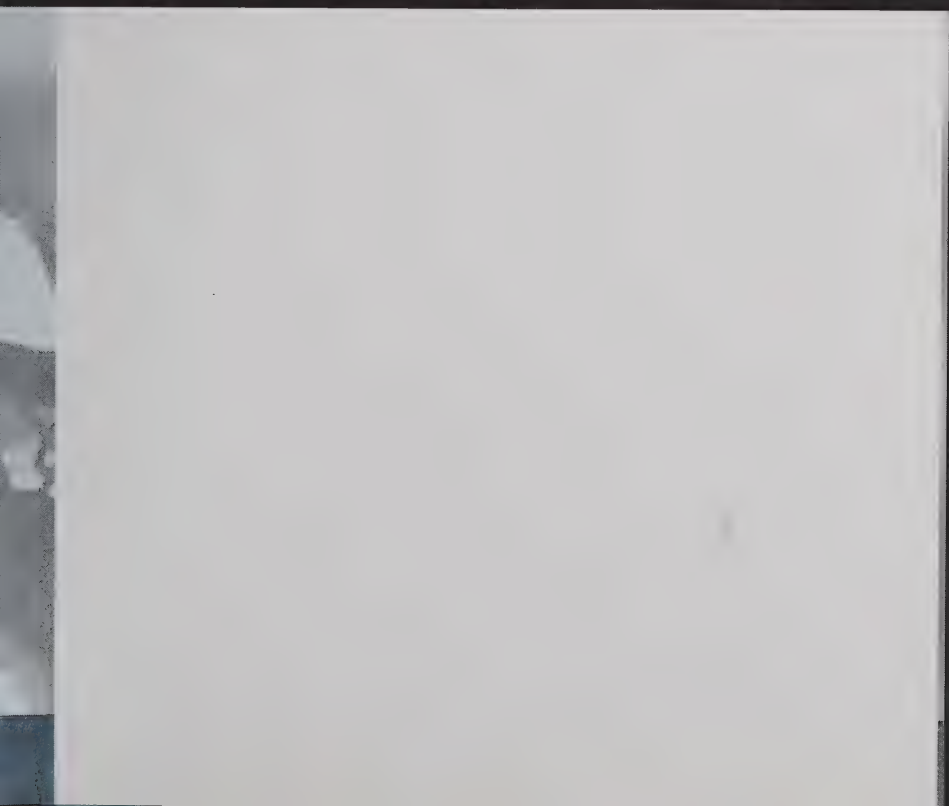
Since their formation in 1991, Brutal Truth have set out to make a living by presenting music best described as "organized chaos." By now, with the release of their third album, **Need To Control**, they've gotten this unusual rock formula honed to a cutting sharpness: This is perhaps one of the most intense, lethal and unrelenting albums ever recorded. Blending elements of hardcore, metal and thrash together into a break-neck whole, Brutal Truth is a band heavy enough to sink a battleship. Featuring the talents of

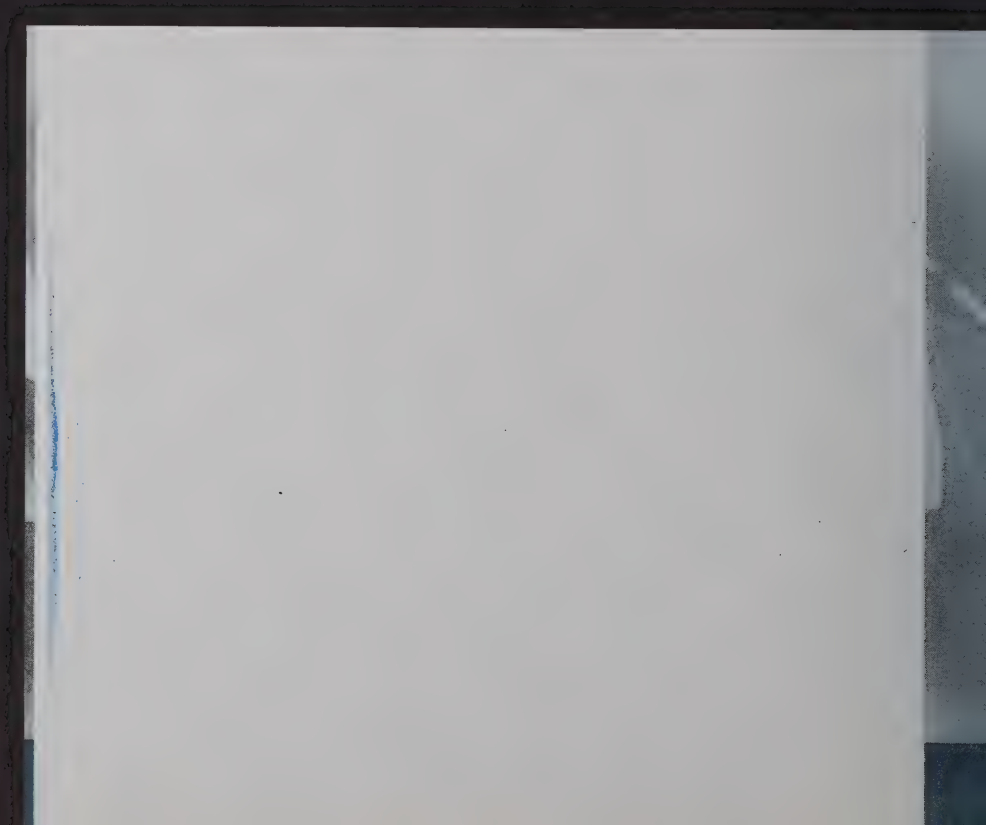
BOLT THROWER, *...FOR VICTORY*

Bolt Thrower are a British unit that has been trying to rise above a morass of mediocrity for nearly a decade. On their latest album, **...For Victory**, they occasionally come close to attaining their goal, but once again they fail to present music with even the slightest shred of originality or insight. Serving as a bastardized synthesis of every heavy band that's come down the pike, Bolt Thrower continually seem to take the easy way out, presenting the most predictable riff and mundane lyric when handed an opportunity to rise above the expected.

Rating: **

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**





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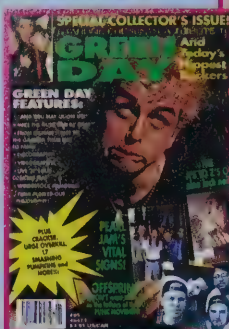
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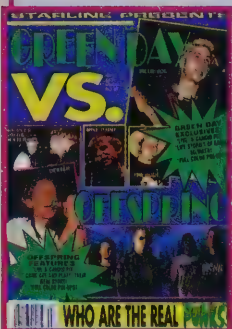
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SONG INDEX

76) GEL 80) STARSEED
83) SEARCHIN' 88) CLEAN MY
WOUNDS 90) RIVER OF DECEIT

COMPILED AND EDITED BY JENNIFER FUSCO

Ed Roland, lead singer of Collective Soul, describes the song *Gel* as "the coming togeth-
er of mankind. That and prank phone calls." Ed is referring to the fact that *Gel* was
included on the movie soundtrack to the *Jerky Boys* movie which came out last year. "We
were asked to do a song for *The Jerky Boys* soundtrack and we were like 'Who are the
Jerky Boys?' We had no clue," he says with a laugh. "We found out after we recorded the
song what The Jerky's are all about and we became fans. The movie execs asked Collective
Soul to give them at least two songs, but after they heard *Gel*, they knew they had the one
and only hit they needed. It's a good thing, too, because the band wanted to keep the rest
of their material for their self-titled second album, the follow-up to their smash debut,
hints, allegations and things left unsaid, which yielded the popular track, *Shine*. Among
the songs they saved for themselves are future hits like *Bleed*, *Reunion*, the cleverly titled,
Untitled, and *December*, their new single, which Ed says "is about a relationship. Someone's
complaining about you, yet saying they love you and they really don't. You have to just
move on with life."



GEL

Recorded by Collective Soul

ED ROLAND

Color me any color
Speak to me in tongues and share
Tell me how you'd love to hate me
Tell me how you'd love to care
Well I just want to shake us up

Let's mingle
And make it well
Come together now
Yeah let's gel

Clothe me in any fashion

Glitter to so mundane
Tell me how you'd love to change me
Tell me I can stay the same
I just want to shake us up

Let's mingle
And make it well
Come together now
Yeah let's gel
Well let's bungle
And live to tell
How we came to together
Yeah how we gelled

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RAREST COMPACT DISCS

ALICE IN CHAINS	Rifugium Peccatorum (NY '93)	\$25	HOLE	Kiss Away the Darkest Day (Reading & Europe '94) \$25	PEARL JAM	Dedicated to the Mother*** (2 CD's) excellent
	Swarm (Japan 2/94)	\$25		Ugly Demented World (Reading Fest. 8/94)		soundboard 29 trax - indie, CA 11/88 rare (trax
	Tie Me Up (Portland, OR 6/93)	\$25	IN MEMORY OF	(2 CD's) Sess. from Mother Love Bone, Temple of		include Rats, Insane, Sonic Reducer, Redemption
	Unchained Demos (Facelift demos & NYC '92)	\$25	ANDREW WOOD	Dog, Malfunshun/5 Home demos A. Wood Brother \$50		Song and Let My Love Open Door
AEROSMITH	Donnington '94 (2 CD's) Monsters of Rock 6/94	\$50	IRON MAIDEN	Ecatombe (2 CD's) USA & Japan '88		Aussie Dynamos (2 CD's) Melbourne 3/17/95
	Live & F.I.N.E. (Boston 4/90)	\$25		Bye Bye Bruce (Europe '93)		Ultra Excellent - w/ unreleased trax "100 Pacer"
	House on Fire (15 Trax-Excellent! Small Hot Club		JANES ADDICTION	The Greediness (Hanover 11/86)		and "I Got Shit" 25 Trax - 125 Minutes
	in Boston, MA 12/84 - very unusual track list!)	\$25	JELLY FISH	Invitation to Dream (2 CD's) demos & live '91	PINK FLOYD	CD Full of Secrets (unreleased collection)
BELLY	Soft White Under (Mixing Desk, USA '93)	\$25	JETHRO TULL	California Dreaming (San Juan, CA '93)		Just Warmin' Up (Rehearsals in Tampa, FL 5/5/94)
BLACK CROWES	Darlings of Underground Press (London & LA '91)	\$25	JUDAS PRIEST	Never Too Old to R & R (Philadelphia '88)		Great Soundcheck including 5 tunes from
BLACK SABBATH	Boston 1992 (2 CD's) Orpheum Theatre 9/92	\$50		Devil's Spine (2 CD's) NY 1982		"Dark Side...", "Shine on You Crazy Bastard",
	Live Murder Act 1 & 2 (2 CD's) Europe '81 & '83		KISS	Last Temptation (NY 1992)		"Wish You Were Here", "High Hopes" &
	Dio & Gilliam	\$50		Death Kiss (2 CD's) Denver '85		"Loss for Words" AWESOME!
	Reviviscence (Italy 9/92)	\$25		Rock & Roll All Nite (Toronto '76)	PRIMAL SCREAM	Purple Chain (Scotland 4/94)
	Live in USA '80/'83	\$25		Kiss My A** Down Under (2 CD's) (Adelaide 2/95) \$50	PRIMUS	Madhouse (Holland '93)
	Los Angeles '94 (2 CD's) Universal Amphitheatre	\$50		Worldwide Kiss Convention (2 CD's) Adelaide 2/95 \$50	PRONG	Enter Nightmare (Italy '94)
	Live in Tokyo '80	\$25	LED ZEPPELIN	Fuego En Buenos Aires (Argentina 9/94 (2 CD's)	QUEEN	Reina De Ipanema (Rio De Janeiro '85)
BLIND MELON	High Times (Mixing Desk, USA 4/93)	\$25		Full Show - 124 min. A Hell of a Soundboard!)	QUEENSLYCHE	Unplugged (NYC '93)
BON JOVI	Keep the Faith & New Jersey Outtakes	\$25	LIVE	Blueberry Hill (2 CD's) LA '70	QUIET RIOT	Effective Strength (US 1983)
	Document in Japan (Tokyo 4/89)	\$25	LIVING COLOUR	Radio Sessions (BBC Studio Sessions)	RAGE AGAINST	
	Dead or Alive (1987 US Tour)	\$25		I Alive (Hollywood '94)	THE MACHINE	Studio Demos
	Slippery When Wet Out-takes (w/unreleased trax)	\$25	YNGWIE MALMSTEEN	1993 Colours (1993 tour)	REM	Down Under '95 (2 CD's) Australia 1/95
CANDLEBOX	Both Ends (LA '94)	\$25	MANOWAR	Vising Ax (Live Switzerland '92)	RANDY RHODES	Axeman (Indianapolis '81)
CATHEDRAL	Cosmik Funeral (Live '94)	\$25	DAVE MATHEWS BAND	The Victory of Metal (Italy 11/92)		Axeman Corneth (Memphis '82)
CINDERELLA	What a Hit (Arkansas 10/91)	\$25	MEGADETH	Live at Ziggy's (2 CD's) NC 8/94		Overdrive (London & LA '91)
CIRTH UNGOL	King of the Dead / Frost and Fire	\$25	METALLICA	Live Threat (England 6/93 & First Demos)	RIDE	Reverge on Stage (Long Island '81)
ALICE COOPER	Alice (Electric Ladyland Studios 9/91)	\$25		Destroyer (3 CD's) Europe '93 - Amazon!	RIOT	Alien Blueprint (Woodstock & Reading '94)
	Live at the Garden (Cincinnati '87)	\$25		Sucking My Love (Rare Metallica demos & unr.)	ROLLINS BAND	In Search of Paradise Lost (2 CD's) 1988 Tour
COUNTING CROWS	Somewhere in the Middle America (Acou Live '94)	\$25		Woodstock Whiplash 1994	DAVID LEE ROTH	Live Under Pressure (Pittsburg '84)
COVERDALE PAGE	Live in Japan (2 CD's) Tokyo '93	\$50		Sessions & More Shift (4 CD box/book) Studio	RUSH	The Mobster (Boston 12/92)
	The Rehearsals (2 CD's) '93 Tour	\$50	MSRTS	Sessions '82, '87 & '91 & live Basel '93)	SCORPIONS	Frightening (Berlin '91)
CRACKER	Teen Angst (USA '94)	\$25	MOTLEY CRUE	Beyond The Wall of Sound (Holland 2/87 - Great Early	SEPTULTURA	Nailbomb (Donnington, UK 6/4/94)
CULT	Rebirth of Phoenix (USA '92)	\$25	MOTORHEAD	Show Jammin' w/Anthrax & Metal Church)	SKIDROW	Rio De Janeiro (Live 1/22/93)
CYPRESS HILL	USA Tour '93	\$25		The Complete Singles '77-'82 + bonus trax)	SKINNY PUPPY	Fractal Zoom (Basel '86)
DAMN YANKEES	Combined Forces (NY '90)	\$25	MR. BIG	Six Times Cruel (Monsters of Rock 8/91)	SLAYER	Devils Disciples (US '92)
DANZIG	Los Angeles 1993	\$25	NINE INCH NAILS	Gonna Make Your Ears Bleed (Holl. '86/US '92)	SMASHING PUMPKINS	Tribute to BOC (Live '91)
	Pandora's Box (US '90 - '92)	\$25		Deaf Forever (Switzerland 9/88)		Fishing Blue (Live USA '90-'93)
DEF LEPPARD	One Man Band (Tampa & Denver '88)	\$25	NIRVANA	Alive and Kickin' (UA '92)	SOUNDGARDEN	Garden of Souls (Japan 2/94)
	Los Angeles 1992 (LA Forum 12/30/92)	\$25		Demos & Remixes	TESLA	Blinded by Science (Milwaukee '87)
	One Step Beyond (2 CD's) Live '94	\$50		Painful Convictions (2 CD's) demos/live Woodstock \$50	TESTAMENT	Test of Time (California 2/91 & Holland '88)
	Stage Fright (2 CD's) USA '88 & 3 Songs from			Pay to Play (demos, live & unreleased)	TOOL	Tales from the Darkside (Live '93)
	Noon Soundcheck	\$50		Heaven Can Wait (Hollywood '90 & Seattle '91)	TYPE O NEGATIVE	Suicide is Self-Expression (Europe '94)
	Let's Get Rocked (UK 6/8/93)	\$25		I Love Myself I Want to Live (Roseland Club '93)	UGLY KID JOE	Get Outta My Face (Live '92)
DOORS	The Doors Complete (4 CD box) '67-'70		TED NUGENT	Porch Songs (Amsterdam '91)	STEVE VAI	Milan, Italy 11/22/93
	live/demos/outtakes	\$85	OASIS	ROMA (Italy '94)	VAN HALEN	'77 & Live (demos & live)
DREAM THEATRE	Lords of Sound (2 CD's) Milwaukee 6/93	\$50	OFFSPRING	Legacy 88-94 (8 CD w/full color book) demo/live		Secret Gig (Holland 1/95)
	Home Sweet Home (Long Island '92)	\$25	OZZY OSBOURNE	Into the Black (6 CD box) demos/BBC tape/live	WHITE ZOMBIE	Resurrection Day (Live '93 & Hollywood '92)
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EXTREME	Live at Newbury Sound '89	\$25	PANTARA	Year that Punk Broke (1994 tour)	LED ZEPPELIN	Blueberry Hill (2 CD's) LA '70
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| AE1159 ANTHRAX Crows | HL15295 HOLE Skull | LED0274 LED ZEPPELIN Megadeth |
| AE1160 ANTHRAX Crows | HL15296 HOLE Skull | LED0275 LED ZEPPELIN Megadeth |
| AE1161 ANTHRAX Crows | HL15297 HOLE Skull | LED0276 LED ZEPPELIN Megadeth |
| AE1162 ANTHRAX Crows | HL15298 HOLE Skull | LED0277 LED ZEPPELIN Megadeth |
| AE1163 ANTHRAX Crows | HL15299 HOLE Skull | LED0278 LED ZEPPELIN Megadeth |
| AE1164 ANTHRAX Crows | HL15300 HOLE Skull | LED0279 LED ZEPPELIN Megadeth |
| AE1165 ANTHRAX Crows | HL15301 HOLE Skull | LED0280 LED ZEPPELIN Megadeth |
| AE1166 ANTHRAX Crows | HL15302 HOLE Skull | LED0281 LED ZEPPELIN Megadeth |
| AE1167 ANTHRAX Crows | HL15303 HOLE Skull | LED0282 LED ZEPPELIN Megadeth |
| AE1168 ANTHRAX Crows | HL15304 HOLE Skull | LED0283 LED ZEPPELIN Megadeth |
| AE1169 ANTHRAX Crows | HL15305 HOLE Skull | LED0284 LED ZEPPELIN Megadeth |
| AE1170 ANTHRAX Crows | HL15306 HOLE Skull | LED0285 LED ZEPPELIN Megadeth |
| AE1171 ANTHRAX Crows | HL15307 HOLE Skull | LED0286 LED ZEPPELIN Megadeth |
| AE1172 ANTHRAX Crows | HL15308 HOLE Skull | LED0287 LED ZEPPELIN Megadeth |
| AE1173 ANTHRAX Crows | HL15309 HOLE Skull | LED0288 LED ZEPPELIN Megadeth |
| AE1174 ANTHRAX Crows | HL15310 HOLE Skull | LED0289 LED ZEPPELIN Megadeth |
| AE1175 ANTHRAX Crows | HL15311 HOLE Skull | LED0290 LED ZEPPELIN Megadeth |
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| AE1178 ANTHRAX Crows | HL15314 HOLE Skull | LED0293 LED ZEPPELIN Megadeth |
| AE1179 ANTHRAX Crows | HL15315 HOLE Skull | LED0294 LED ZEPPELIN Megadeth |
| AE1180 ANTHRAX Crows | HL15316 HOLE Skull | LED0295 LED ZEPPELIN Megadeth |
| AE1181 ANTHRAX Crows | HL15317 HOLE Skull | LED0296 LED ZEPPELIN Megadeth |
| AE1182 ANTHRAX Crows | HL15318 HOLE Skull | LED0297 LED ZEPPELIN Megadeth |
| AE1183 ANTHRAX Crows | HL15319 HOLE Skull | LED0298 LED ZEPPELIN Megadeth |
| AE1184 ANTHRAX Crows | HL15320 HOLE Skull | LED0299 LED ZEPPELIN Megadeth |
| AE1185 ANTHRAX Crows | HL15321 HOLE Skull | LED0300 LED ZEPPELIN Megadeth |
| AE1186 ANTHRAX Crows | HL15322 HOLE Skull | LED0301 LED ZEPPELIN Megadeth |
| AE1187 ANTHRAX Crows | HL15323 HOLE Skull | LED0302 LED ZEPPELIN Megadeth |
| AE1188 ANTHRAX Crows | HL15324 HOLE Skull | LED0303 LED ZEPPELIN Megadeth |
| AE1189 ANTHRAX Crows | HL15325 HOLE Skull | LED0304 LED ZEPPELIN Megadeth |
| AE1190 ANTHRAX Crows | HL15326 HOLE Skull | LED0305 LED ZEPPELIN Megadeth |
| AE1191 ANTHRAX Crows | HL15327 HOLE Skull | LED0306 LED ZEPPELIN Megadeth |
| AE1192 ANTHRAX Crows | HL15328 HOLE Skull | LED0307 LED ZEPPELIN Megadeth |
| AE1193 ANTHRAX Crows | HL15329 HOLE Skull | LED0308 LED ZEPPELIN Megadeth |
| AE1194 ANTHRAX Crows | HL15330 HOLE Skull | LED0309 LED ZEPPELIN Megadeth |
| AE1195 ANTHRAX Crows | HL15331 HOLE Skull | LED0310 LED ZEPPELIN Megadeth |
| AE1196 ANTHRAX Crows | HL15332 HOLE Skull | LED0311 LED ZEPPELIN Megadeth |
| AE1197 ANTHRAX Crows | HL15333 HOLE Skull | LED0312 LED ZEPPELIN Megadeth |
| AE1198 ANTHRAX Crows | HL15334 HOLE Skull | LED0313 LED ZEPPELIN Megadeth |
| AE1199 ANTHRAX Crows | HL15335 HOLE Skull | LED0314 LED ZEPPELIN Megadeth |
| AE1200 ANTHRAX Crows | HL15336 HOLE Skull | LED0315 LED ZEPPELIN Megadeth |
| AE1201 ANTHRAX Crows | HL15337 HOLE Skull | LED0316 LED ZEPPELIN Megadeth |
| AE1202 ANTHRAX Crows | HL15338 HOLE Skull | LED0317 LED ZEPPELIN Megadeth |
| AE1203 ANTHRAX Crows | HL15339 HOLE Skull | LED0318 LED ZEPPELIN Megadeth |
| AE1204 ANTHRAX Crows | HL15340 HOLE Skull | LED0319 LED ZEPPELIN Megadeth |
| AE1205 ANTHRAX Crows | HL15341 HOLE Skull | LED0320 LED ZEPPELIN Megadeth |
| AE1206 ANTHRAX Crows | HL15342 HOLE Skull | LED0321 LED ZEPPELIN Megadeth |
| AE1207 ANTHRAX Crows | HL15343 HOLE Skull | LED0322 LED ZEPPELIN Megadeth |
| AE1208 ANTHRAX Crows | HL15344 HOLE Skull | LED0323 LED ZEPPELIN Megadeth |
| AE1209 ANTHRAX Crows | HL15345 HOLE Skull | LED0324 LED ZEPPELIN Megadeth |
| AE1210 ANTHRAX Crows | HL15346 HOLE Skull | LED0325 LED ZEPPELIN Megadeth |
| AE1211 ANTHRAX Crows | HL15347 HOLE Skull | LED0326 LED ZEPPELIN Megadeth |
| AE1212 ANTHRAX Crows | HL15348 HOLE Skull | LED0327 LED ZEPPELIN Megadeth |
| AE1213 ANTHRAX Crows | HL15349 HOLE Skull | LED0328 LED ZEPPELIN Megadeth |
| AE1214 ANTHRAX Crows | HL15350 HOLE Skull | LED0329 LED ZEPPELIN Megadeth |
| AE1215 ANTHRAX Crows | HL15351 HOLE Skull | LED0330 LED ZEPPELIN Megadeth |
| AE1216 ANTHRAX Crows | HL15352 HOLE Skull | LED0331 LED ZEPPELIN Megadeth |
| AE1217 ANTHRAX Crows | HL15353 HOLE Skull | LED0332 LED ZEPPELIN Megadeth |
| AE1218 ANTHRAX Crows | HL15354 HOLE Skull | LED0333 LED ZEPPELIN Megadeth |
| AE1219 ANTHRAX Crows | HL15355 HOLE Skull | LED0334 LED ZEPPELIN Megadeth |
| AE1220 ANTHRAX Crows | HL15356 HOLE Skull | LED0335 LED ZEPPELIN Megadeth |
| AE1221 ANTHRAX Crows | HL15357 HOLE Skull | LED0336 LED ZEPPELIN Megadeth |
| AE1222 ANTHRAX Crows | HL15358 HOLE Skull | LED0337 LED ZEPPELIN Megadeth |
| AE1223 ANTHRAX Crows | HL15359 HOLE Skull | LED0338 LED ZEPPELIN Megadeth |
| AE1224 ANTHRAX Crows | HL15360 HOLE Skull | LED0339 LED ZEPPELIN Megadeth |
| AE1225 ANTHRAX Crows | HL15361 HOLE Skull | LED0340 LED ZEPPELIN Megadeth |
| AE1226 ANTHRAX Crows | HL15362 HOLE Skull | LED0341 LED ZEPPELIN Megadeth |
| AE1227 ANTHRAX Crows | HL15363 HOLE Skull | LED0342 LED ZEPPELIN Megadeth |
| AE1228 ANTHRAX Crows | HL15364 HOLE Skull | LED0343 LED ZEPPELIN Megadeth |
| AE1229 ANTHRAX Crows | HL15365 HOLE Skull | LED0344 LED ZEPPELIN Megadeth |
| AE1230 ANTHRAX Crows | HL15366 HOLE Skull | LED0345 LED ZEPPELIN Megadeth |
| AE1231 ANTHRAX Crows | HL15367 HOLE Skull | LED0346 LED ZEPPELIN Megadeth |
| AE1232 ANTHRAX Crows | HL15368 HOLE Skull | LED0347 LED ZEPPELIN Megadeth |
| AE1233 ANTHRAX Crows | HL15369 HOLE Skull | LED0348 LED ZEPPELIN Megadeth |
| AE1234 ANTHRAX Crows | HL15370 HOLE Skull | LED0349 LED ZEPPELIN Megadeth |
| AE1235 ANTHRAX Crows | HL15371 HOLE Skull | LED0350 LED ZEPPELIN Megadeth |
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I let go of the world that was holding
a passenger that could not fly
In search of souls in search of something
let go let it slide
When I find out what went on
I'll bring it back but it won't be easy
They won't believe
how a man he could drown in a starseed
I hoped to find why this world wasn't
glowing
it darkens as we end this ride

I've fallen back under the equator
I'm back inside I'm back inside
When I find out what went on
I'll bring it back but it won't be easy
They won't believe the man he could drown
in a starseed
When I find out what went on
I'll bring it back but it won't be easy
They won't believe the man he could
But I'd choose starseed over nothing nothing
When I find out what went on
I'll bring it back but it won't be easy
They won't believe the man he could
But I'd choose starseed over nothing nothing

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FAIR009A	FAITH NO MORE - FOOT OF A LIFETIME (New Japanese cd, w/bonus track) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FAAT04	FASTER PUSYSTAC - THE BEST OF (Japanese) 34.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FAAY03	FASTRAY - ALL FIRED UP.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FAAY01	FASTRAY - LIVE SAY WHAT YOU WILL (live tracks) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FANG04	FATES WARNING - CHASING TIME (best of, has 3 unreleased songs) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FEOT01	FEAR NOT - FEAR NOT.....17.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FHT002A	FIGHT - A SMALL DEADLY.....17.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FHX001	FOXY ROXX - SHAKE THE FOUNDATION (new cd, awesome Glam band) 12.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FRER01	FREAK OF NATURE - S/T (Featuring Mike Monroe) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FRER02	FREAK OF NATURE - GATHERING OF THE FREAKS.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
FRNE01	FREIGHT TRAIN JAMS - HALLUCINATION (Jamie St. James & Tommy Bolan! US!) 19.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GRAY06	GAMMA RAY - LAND OF THE FREE.....19.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GLAE02	GLORIOUS - MATERIAL (Jap) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GLER02	GLORY - POSITIVE BOUVANT (w/Coran Edman, ex Twingy) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GRER06	GRAVE DIGGER - WITCH HUNTER (WAR GAMES (19 tracks) 34.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GRER07	GRAVE DIGGER - HEART OF DARKNESS (LTD. Digi pak) 34.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GRAY02	GREEN DAY - BASKET CASE.....12.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GRAY06	GREEN DAY - LIVE TRACKS (New live from Japan!) 32.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GRPR01	GRIM REAPER - FEAR NO EVIL (Japanese).....34.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
GRPR02	GRIM REAPER - SEE YOU IN HELL (Japanese) 34.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEKS01	HEADROCKS - HEADROCKS.....17.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEB002	HEAVENS GATE - HELL FOR THE LOWELL.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEB003	HEAVENS GATE - LIVE FOR SALE.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEB004	HEAVENS GATE - MYSTERY SKIPJACK.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEIX02	HELVIC - OVER 60 MINUTES WITH (21 track best of) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEIX01	HELVIC - IT'S BEEN A BUSY DAY IN PLEASURE (latest) 24.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEIX04	HELVIC - WALKIN' THE RAZORS EDGE (Jap.) 32.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEEN05	HELLWOKEN - MASTER OF THE RINGS (DLX. Japanese set, has 2 bonus tracks & comes in slip case) 45.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEEN05A	HELLWOKEN - MASTER OF THE RINGS (German, latest cd) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEEN07	HELLWOKEN - MR. EGO (4 track cd) 12.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEEN11	HELLWOKEN - SOLE SURVIVOR (4 track Japanese cd) 25.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEEN12	HELLWOKEN - PERFECT GENTLEMAN (tracks) 22.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEAT01	HELLWOKEN - MULTIPLES OF BLACK.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEAT01	HELLWOKEN - PLEASURE (latest) 24.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HEAT01	HELLWOKEN - RISE (4 track cd) 12.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HIAN02	HELLWOKEN - SOLE SURVIVOR (4 track Japanese cd) 25.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HIOH02	HELLWOKEN - PERFECT GENTLEMAN (tracks) 22.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
HUN004	HELLWOKEN - MULTIPLES OF BLACK.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
ICON01	HELLWOKEN - NIGHT OF THE CRIME (JAPANESE) 34.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
ICON02	HELLWOKEN - PERFECT GENTLEMAN (tracks) 22.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
IMR101	HELLWOKEN - PLEASURE (latest) 24.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
IRON05	HELLWOKEN - RISE (4 track cd) 12.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
JAX001	JACK IN THE BOX - STIGMA.....26.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
JAL001	JACKAL - RISE (mixture of Iron Maiden/ Helloween) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
JAL002	JACKAL - SAFE LOOK IN THE MIRROR.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
JAL003	JACKAL - VAGUE VISIONS.....29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
JART01	JADED HEART - INSIDE OUT (Bon Jovi/ Bonfire sound) 17.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
JUS008	JUDAS PRIEST - METAL GODS (16 tracks) 34.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
KISS13	KISS - SMASHES, THRASHES & HITS (2 video songs) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
KNON01	KNOW ILLUSION - BACK ON THE STREETS (awesome band) 12.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
KRUS02	KROKUS - THE DIRTY DOZEN (17 track best of) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
LIEP01	LIONSHEART - PRIDE IN TACT (Featuring Steve Grimmett) 29.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
LIDB01	LIONS PRIDE - BREAKING OUT.....19.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
LIDB01	LIVE TONGUE - S/T (Great cd) 12.99	LIT001	LIVING DEATH - VENGEANCE OF HELL.....19.99		
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LARGEST SELECTION OF IMPORTED ROCK & METAL VIDEOS FROM AROUND THE WORLD

PETER COLE, DEPT HP, 51 MACDOUGAL STREET #19, NEW YORK, NEW YORK 10012

AC/DC - Cleveland 1978 Pro 30 min
AC/DC - Toronto 1990 2 hrs
Aerosmith - New York 1990 100 min
Aerosmith - New Haven, CT 1989 100 min
Aerosmith - Houston 1977 Pro 2 hrs
Aerosmith - Largo 1980 Pro 90 min
Aerosmith - San Francisco 1988 & Philly 1990 Pro 2 hrs
Aerosmith - NJ 9/11/93 110 min
Afghan Whigs - San Diego 94 75 min
Allman Brothers - Fillmore East 1970 Pro 45 min
Allman Brothers - Jones Beach 9/4/91 2 hrs 20 min
Allman Brothers - Rarities 72-82 Pro 1 hr
Allman Brothers - Japan 1992 Pro 65 min
Allman Brothers - Crested Butte, Colorado 2/23/91 (full show) Pro 2 hrs 30 min
Allman Brothers - Beacon Theater, NYC 3/9/2 2 hrs
Allman Brothers - Letterman 94 90 min
Tori Amos - David Letterman Rehearsals 40 min
Tori Amos - Washington D.C. 4/27/94 90 min
John Anderson - Chile '94 60 min
Babes in Toyland - Milwaukee Toad Cafe
Bad Radio W/Eddie Vedder - San Diego 89 60 min
Beastie Boys - Las Vegas 94 70 min
Beastie Boys - Washington DC 5/28/94
Beastie Backtrack - The Video! (Fab Box) Pro 1 hr
Beatles - Let It Be (The Original Film)
Black - Chicago 80 min
Black Sabbath - Collection Pro 90 min
Black Sabbath - Paris 70/Beat Club 70-72 Pro 70 min
Black Sabbath - Never Say Die 1978 Pro 1 hr
Black Sabbath - Story Volume 1 Pro 1 hr
Black Sabbath - Beacon Theater, NYC 8/9/2 2 hrs
Black Sabbath - Rarities Vol 1 Pro 2 hrs
Blind Melon - Woodstock 94 70 min
Blondie - Collection Pro 2 hrs
Bon Jovi - Japan 1985 Pro 45 min
Bon Jovi - Tokyo 12/31/88 Pro 2 hrs
Bon Jovi - Buffalo 1993 140 min
Bootsy's New Rubber Band - Japan 1993 80 min
Mr. Bungle - Toronto 92 Pro 90 min
Butthole Surfers - Detroit 2/22/85 & 3/3/85 Pro 70 min
Brooks - Live Legend 50 min
Cincinnati Pop Festival 1970 - w/Grand Funk, Traffic & Iggy and The Stooges & Alice Cooper 90 min
Eric Clapton - Rolling Hotel Pro 1 hr
Eric Clapton - Cradel Rehearsals 9/28/94 60 min
Clash - New Jersey 1979 B/W Pro 100 min
Concrete Blonde - Maine 89/Milw 87 140 min
Counting Crows - Rome 4/18/94 90 min
Counting Crows - S.N.L. Rehearsals 45 min
Alice Cooper - Live Trash New York 1990 90 min
Alice Cooper - A Strange Case 1978 Pro 75 min
Coverdale Page - Japan 12/20/93 120 min
Cult - Toronto 1990 100 min
Cult - Mexico 91 90 min
Cure - Live in Japan 1984 Pro 90 min
Cure - Rio 1987 Pro 2 hrs
Cure - On Stage Off Stage Pro 2 hrs
Cure - New Orleans 6/8/92 2 hrs
D.O.A. - San Francisco 11/20/90 90 min
Danzig - England 1988 40 min
Dead Kennedy - S.F. 79-81 Pro 30 min
Deep Purple - Denmark 1972 Pro 2 hrs
Deep Purple - Live 1970/79 Pro 30 min
Deep Purple - Royal Albert Hall 1969 Pro 1 hr
Deep Purple - Czechoslovakia 92 Pro 2 hrs
Def Leppard - Germany 1992
Def Leppard - The Interviews Pro 1 hr
Dinosaur Jr - Austin, TX 2/8/92 75 min
Dinosaur Jr - England 10/4/91 75 min
Discharge - Live in Japan 30 min
Discharge - Cal Jam 1973 Pro 30 min
Doors - Critique Pro 30 min
Doors - Feast of Friends Pro 40 min
Doors - European Documentary 120 min
Duran Duran - Duran Vision Pro 80 min
Duran Duran - Rarities Pro 2 hrs
Bob Dylan - Woodstock 94 90 min
Bob Dylan - Live 1970/79 Pro 30 min
Eagles - Seattle 76 Pro 1 hr 40 min
Eagles - Denver 6/14/94 90 min
ELP - Pictures at an Exhibition Pro 75 min
ELP - Manticore Tour 1973 Pro 50 min
ELP - Jones Beach, NY 92 2 hrs
ELP - Montreal 1977 Pro 2 hrs
ELP - Mexico 4/20/93 90 min
ELP - Cal Jam 1973 Pro 30 min
ELP - Radio City, NY 2/9/3 2 hrs
Melissa Etheridge - New York City 2/19/92 1 hr 30 min
Melissa Etheridge - Woodstock 94 60 min
Melissa Etheridge - Jones Beach 7/10/94 120 min
Exploited - Live 1983-1987 45 min
Exploited - Sexual Favors 60 min
Extreme - Middletem, NY 9/1/91 1 hr
Faith No More - Rio 1991 Pro 40 min
Faith No More - San Francisco 93 100 min
Fight - Japan 94 85 min
Ace Frehley - Live 1990 75 min
Fugazi - Milwaukee 1989 75 min
Peter Gabriel - Rockpalast 1977 Pro 90 min
Peter Gabriel - Academy Theater, NYC 4/93 90 min
Peter Gabriel - Germany 4/20/93 2 hrs
Peter Gabriel - Woodstock 94 50 min
Peter Gabriel - Italy 6/1/94 105 min
Genesis - Montreal 1974 Pro 1 hr
Genesis - Promos 1971 - Live 1973 Pro 1 hr
Go Go's - Germany '81 60 min
Grand Funk - LA 1974 Pro 50 min
Green Day - Tampa 91 90 min
Green Day - Woodstock 94 40 min
Guns - Live 50 min
Guns N Roses - 1988 Uncensored Ritz Pro 75 min
Guns N Roses - Felt Forum 1988 100 min
Guns N Roses - Rio 1991 Pro 100 min
Guns N Roses - The Roxy LA 1986 Pro 2 hrs
Guns N Roses - Indiana 1991 Pro Shot 2 hrs 15 min
Guns N Roses - Nassau Coliseum, NY 1991 110 min
Guns N Roses - File Pro 2 hrs
Guns N Roses - Argentina 1993 Pro 2 hrs 30 min
Guns N Roses - Oklahoma 4/92 Pro Mint 3 hrs
Guns N Roses - Rosemont Horizon, Chicago 4/92 Pro Mint 3 hrs
Hanoi Rocks - All Those Wasted Years" Live At The Marquee Club 90 min
Heart - New York 1990 100 min
Heart - Collection Pro 2 hrs
Heart - Collection Volume 2 Pro 2 hrs

Heart - Washington 76 70 min
Heavy Metal - The Movie
Jimi Hendrix - Rarities Pro 1 hr
Jimi Hendrix - Sweden 1969 Pro 1 hr
Jimi Hendrix - Isle of Wight 1970 Pro 1 hr
Jimi Hendrix - See My Music Talking Pro 2 hrs
Jimi Hendrix - Band of Gypsies NY 69 Pro 2 hrs
Jimi Hendrix - Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix - Royal Albert Hall 1969 Pro 1 hr
Hole - Toronto NY 91 70 min
Ian Hunter & Mick Ronson - Rocks Collection Pro
Ice T & Body Count - Chicago 92
Billy Idol - Wembley 1990 Pro 90 min
Iron Maiden - London 1980 Pro 30 min
Iron Maiden - New Haven 1991 90 min
Iron Maiden - Italy 92 Pro 85 min
Iron Maiden - Mexico 91 90 min
Janet Jackson - Jones Beach 6/28/94 120 min
Mick Jagger - S.N.L. Rehearsals 2/13/93 50 min
Mick Jagger - Webster Hall, NY 2/9/93 Pro 1 hr
James Addiction - Detroit 1989 Pro 70 min
James Addiction - Italy 1991 Pro 80 min
James Addiction - Milwaukee 99 90 min
James Addiction - Troy, NY 1992 2 hrs
James Addiction - Hawaii 1991 1 hr
(Last Ever Perry Nude)
Jane's Addiction - Amsterdam 3/17/91 80 min
Joan Jett - Live on Broadway 75 min
Joan Jett - Collection Pro 2 hrs
Joan Jett - West Point, NY 3/3/90 75 min
Joan Jett - Middletown, NY 11/23/91 80 min
Joan Jett - The Jett Age Japanese Collection Pro 1 hr
Joan Jett - Mexico 12/12/91 90 min
Joan Jett - Du Beut E.O. Rare Punk Film
Starring Joan Jett 90 min
Joan Jett - Live on Broadway 75 min
Billy Joel - Germany 94 120 min
Elton John - Wash. DC 7/20/94 1 120 min
Elton John - Wash. DC 7/20/94 1 120 min
Journey - Soundstage 1978 Pro 1 hr
Judas Priest - Toronto 1990 2 hrs
King Diamond - Houston 1989 90 min
Kiss - Sydney, Australia 80 120 min
Kiss - Houston 1977 Pro 50 min
Kiss - Japan 1977 Pro 45 min
Kiss - Detroit 1975 Pro 45 min
Kiss - New York 1990 110 min
Kiss - Detroit 1990 Pro 100 min
Kiss - Anaheim, CA 1976 Pro 70 min
Kiss - The Dynasty File 2 hrs
Kiss - Creatures of the Night File 2 hrs
Kiss - The Elder File Pro 2 hrs
Kiss - Unmasked File Pro 2 hrs
Kiss - Boston, MA 1992 1 hr
Kiss - The Ritz, NYC 5/92 90 min
Kiss - Wembley 1992 90 min
Kiss - A Visual Evolution Pro 1 hr
Kiss - Sydney, Australia 80 120 min
Kiss - San Bernardino 92 2 hrs
Kiss - Los Angeles 93 40 min
Kiss - Largo 7/8/79 Pro 100 min
Kiss - Houston 9/2/77 Pro 100 min
Kiss - Those Comp. 120 min
Kiss - Nashville, TN '94 90 min
Kiss - Brazil '94 105 min
Kiss - Brazil 8/26/94 90 min
Kix - Baltimore, MD 7/4/91 90 min
KMFD - Dallas 1/28/90 60 min
Lush - San Francisco 92 1 hr
L7 - Collection 2 hrs
L7 - Italy 6/91 Pro 1 hr
The Lost Lennon Tapes - Volume 1 Pro 90 min
The Lost Lennon Tapes - Volume 2 Pro 2 hrs
Led Zeppelin - Royal Albert Hall (Fab Box) Pro 1 hr
Led Zeppelin - Chicago 1975 - The Collection Pro 1 hr
Led Zeppelin - Danish TV Special 1969 (Fab Box) Pro 30 min
Led Zeppelin - Video Daze Part 1 Pro 140 min
Led Zeppelin - Video Daze Part 2 Pro 140 min
Led Zeppelin - Video Daze Part 3 Pro 50 min
Led Zeppelin - LA 1975 Pro 30 min
Led Zeppelin - NY MSG 1977 Pro 1 hr
Led Zeppelin - Paris 1969 + Song Remains The Same Outtakes Pro 50 min
Led Zeppelin - Knebworth 1979 Pro 2 hrs 30 min
Led Zeppelin - Video Daze Vol. 5 80 min
Living Colour - Italy '93 100 min
Lush - Providence 91 65 min
Lynyrd Skynyrd - San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd - Knebworth 1976 Pro 45 min
Lynyrd Skynyrd - Jones Beach, NY 1991 90 min
Madonna - Japan 1990 Pro 100 min
Madonna - Spain 1990 Pro 100 min
Madonna - Japan 1987 Pro 100 min
Madonna - The Interviews Pro 1 hr
10,000 Manies - Carnegie Hall NYC 9/92 2 hrs
Bob Marley - Time Will Tell 90 min
Megadeth - New Haven, CT 1990 45 min
Megadeth - Largo 1986 1 hr
Mentors - Minneapolis 1991
John Cougar Mellencamp - Philadelphia 1992 2 hrs 15 min
Metallica - Hartford, CT 1989 2 hrs
Metallica - New York 1989 100 min
Metallica - Quebec 1986 100 min
Metallica - Milwaukee 11/91 150 min
Metallica - Nassau, NY 12/20/91 2 hrs 40 min
Metallica - Champaign, IL 1992 2 hrs 40 min
Metallica - Albany, NY Part 1 1992 90 min
Metallica - Albany, NY Part 2 1992 90 min
Metallica - Providence, RI 2/9/92 2 hrs
Metallica - Chattanooga, TN 3/12/92 Pro 2 hrs Part 1
Metallica - Chattanooga, TN 3/12/92 Pro 2 hrs Part 2
Metallica - Rarities 120 min
Metallica - Woodstock 94 105 min
Ministry - Dallas 1990 Pro 75 min
Ministry - Denver 92/Cincy 92 2 hrs
Misfits - Compilation Pro 2 hrs
Moody Blues - Wembley, London, PA 1992 2 hrs
Moody Blues - Radio City, NY 1993 2 hrs
Gary Moore & Thin Lizzy - Australia Pro 78
Motley Crue - New York 1990 100 min
Motley Crue - Kansas City 1990 Pro 100 min
Motley Crue - Auburn Hills, MI 1990 Pro 2 hrs
Bob Mould - Maxwell's NJ 3/12/91 120 min
Bob Mould - Irving Plaza 10/14/93 75 min
Motorhead - Toronto Pro 1 hr
New York Dolls - Live In A Doll's House Pro 30 min

New York Dolls - Forbidden Dolls 30 min
New York Rock N Soul Revue - Philadelphia, PA 5/92 2 hrs
Stevie Nicks - Australian Collection 77-94 120 min
Stevie Nicks - US Festival 1983 Pro 100 min
Stevie Nicks - Jones Beach, NY 1991 2 hrs
Stevie Nicks - California 8/91 Pro 90 min
Stevie Nicks - San Jose 1989 Pro
Nine Inch Nails - Miami 90 & Newark 89 90 min
Nine Inch Nails - Poughkeepsie, NY 8/3/94 90 min
Nine Inch Nails - Woodstock 94 90 min
Nine Inch Nails - Dallas, TX 6/26/90 50 min
Nirvana - "In Scope" '92-'94 90 min
Nirvana - Rome, Italy 1991 Pro 1 hr
Nirvana - Kurt Cobain Tribute 40 min
Nirvana - Mexico 89 35 min
Nirvana - Rome 2/25/94 120 min
Nirvana - S.N.L. Rehearsals 45 min
Ted Nugent - Rockpalast 76 Pro 30 min
Ozzy Osbourne - Poughkeepsie, NY 12/1/92 110 min
Ozzy and Randy - Afterhours 1983 Pro 1 hr
Jimmy Page - Arizona 1988 Pro 100 min
Page/Plant - Japan TV '94 Stairway To Heaven 15 min
Pantera - Denmark 93 2 hrs
Pantera - San Diego 7/19/94 80 min
Pantera - Daytona 7/94 90 min
Pearl Jam - Seattle 1991 1 hr
Pearl Jam - Limerick, NY 1992 1 hr
Pearl Jam - Milwaukee 92 & S.N.L. 92 Excellent 90 min
Pearl Jam - Video Collection 2 hrs
Pearl Jam - Milan 1992 Pro 2 hrs
Pearl Jam - Alpine Valley 8/29/92 1 hr
Pearl Jam - Rarities Vol 2 2 hrs
Pearl Jam - Miami 8/22/92 75 min
Pearl Jam - Cameo Theater, FL 4/4/92 90 min
Pearl Jam - Jones Beach 8/9/92 45 min
Pearl Jam - Holland 3/2/92 120 min
Pearl Jam - Rotterdam 3/6/92 120 min
Pearl Jam - Philadelphia 4/10/92 100 min
Pearl Jam - Chicago 92 & California 92 120 min
Pearl Jam - Rarities Vol. 3 120 min
Pearl Jam - Rarities Vol. 4 120 min
Pearl Jam - Stone Temple Pilots 5/19/92 100 min
Pearl Jam - Fairfax, VA 4/8/94
Pearl Jam - Boston 4/11/94 90 min
Pearl Jam - Winnipeg Canada 93 & Japan 92 120 min
Pearl Jam - S.N.L. Rehearsal 45 min
Tom Petty - Beach Party 1977 Pro 100 min
Phish - Woodbury, CT 60 min
Pigface - Milwaukee 1/23/91
Pink Floyd - Earl's Court 94 120 min
Pink Floyd - Fillmore West 1971 Pro 2 hrs
Pink Floyd - London 66-67 w/Syd 30 min
Pink Floyd - New York MSG 1987 150 min
Pink Floyd - Rarities Vol 2 Pro 2 hrs
Pink Floyd - Miami 3/30/94 150 min
Pink Floyd - Venice 88 110 min
Robert Plant - New York 1990 100 min
Robert Plant - Fresno 1990 Rehearsals Pro 30 min
Robert Plant - Dallas, TX Rehearsals 1988 Pro 65 min
Robert Plant - With Fairport Convention & Germany 1990 2 hrs
Poison - New York 1988 75 min
Police - Rock Concert 78-Japan 1980 Pro 90 min
Police - Rockpalast 10/18/80 90 min
Police - Rockpalast 10/18/80 90 min
Germany 7/31/82
Porno For Pyros - Cal 93 50 min
Porno For Pyros - Woodstock 94 60 min
Primus - Lollapalooza 7/18/93 70 min
Primus - Woodstock 94 40 min
Prince - Miami '93 Glam Slan 2 Shows 140 min
Prince - Germany 1988 Pro 2 hrs
Prince - Japan 1990 Pro 100 min
Prince - Minnesota 1987 Pro 75 min
Prince - Houston 1983 Pro 90 min
Prince - BBC TV 1991 Pro 2 hrs
Prince - Collectors Edition Pro 2 hrs
Prince - Radio City, NY 3/93 2 hrs
Prince - Germany 1988 Pro 130 min
Queen - The Interviews Pro 1 hr
Queen - Rare and Live (import) Pro 1 hr
Queen - Wembley Pro 75 min
Queen - Flinx Volume 1 Pro 1 hr
Queen - Video File Pro 90 min (Flinx 2)
Queen - Rainbow Theater, England & more. Pro 70 min
Queen - Milton Keynes, England 82 Pro
Queen - Hyde Park 1976 Pro
Queen - Japan 1986 Pro
Queen - Japan 1979 Pro
Queen - Osaka, Japan 1982 Pro
Queen - Hammersmith 1979 Pro
Queen - Live Aid & Rehearsals 85 Pro
Queen - Freddie Mercury Tribute 74-84 Pro
Queensryche - NY 1989 & Rio 1991 Pro 2 hrs
Queensryche - Japan 1991 2 hrs
Queensryche - Birmingham, NY 7/20/91 2 hrs
Queensryche - Japan 1984 Pro 1 hr
Queensryche - Rarities 120 min
Bonnie Raiti - Germany '94 60 min
Rage Against The Machine - Wash. DC 12/1/93 60 min
Ramones - Finland 88 Pro 60 min
Ramones - England 92 Pro 75 min
Ramones - San Francisco 78 Pro 60 min B/W
Rainbow - Germany 1977 Pro 100 min
Reading Festival - Reading 1972 120 min
Red Hot Chili Peppers - Germany 1987 Pro 90 min
Red Hot Chili Peppers - Japan 1990 Mint Pro 100 min
Red Hot Chili Peppers - Woodstock 94 70 min
Rem - Germany 1985 Pro 1 hr
Rem - Collection Pro 60 min
Rem - Time Piece & Unplugged (Rare Promos) Pro 75 min
Rem - Milan, Italy 1991 Pro 90 min
Rem - Sat. Night Live Rehears 1 hr
Replacements - New York 1989 75 min
Replacements - New York 1991 90 min
Rock N Roll Circus - W/B Pro 1 hr
Rolling Stones - Miami 1/25/94 - SUPER!! 160 min
Rolling Stones - With Muddy Waters 1981
B. Diddle, R. Cray 160 min
Rolling Stones - Australia '93 B/W Very Rare 60 min
Rolling Stones - C.S. Blues Pro 90 min
Rolling Stones - Marquee Club 1971 Pro 1 hr
Rolling Stones - Hyde Park 1969 Pro 1 hr
Rolling Stones - Ladies & Gentlemen
Rolling Stones - With Muddy Waters 1981
Checkerboard Lounge Pro 1 hr 20 min

Rolling Stones - Vintage Stones 64-74 Pro 90 min
Rolling Stones - Dallas 1989 Pro 2 1/2 hrs
Rolling Stones - Knebworth 1976 Pro 1 hr
Rolling Stones - Toronto RPM Club + 3 songs and News Reports 60 min
Rolling Stones - Phila, PA 9/23/94 120 min
Rollins Band - 1992 2 hrs
Rollins Band - Italy 6/92 Pro 1 hr
Rollins Band - Woodstock 94 35 min
Rollins Band - Washington D.C. 5/14/94 45 min
Runaway - Chicago 78 Pro 40 min B/W
Rush - 75-76-77 Pro 30 min
Rush - Philadelphia 1990 110 min
Rush - Albany, NY 1990 2 hrs
Rush - Albany, NY 12/12/91 2 hrs
Rush - Nassau Coliseum 1992 2 hrs
Rush - NYC 12/6/91 2 hrs
Samhain - Live 1984 2 hrs
Santana - Chile 92 Pro 2 hrs
Santana - Woodstock 94 60 min
Sepultura - Holland & Philly 89/90 2 hrs
Sepultura - LaMours, NY 1989
Sex Pistols - DOA Pro 100 min
Sex Pistols - Rock N Roll Swindle Pro 100 min
Sex Pistols - Winterland 1978 Pro 1 hr
Sex Pistols - Bullocks To Everyone (rare concert footage) Pro 90 min
Sex Pistols - New 30 min
Sex Pistols - Buried Alive 30 min
Skinny Puppy - Holland 88 1 hr
Slaughter - New York 1990 1 hr
Slayer - 1994 90 min
Slayer - Japan 1990 2 hrs
Slayer - New York 1988 100 min
Slayer - Troy, NY 11/1/85 6 min
Smashing Pumpkins - Munich 1994 70 min
Smashing Pumpkins - Las Vegas 94 75 min
Smashing Pumpkins - S.N.L. Rehearsals 45 min
Soundgarden - LA 2/1/88 1 hr
Soundgarden - San Francisco 92 2 hrs
Stone Temple Pilots - Hartford, CT '94 100 min
Stone Temple Pilots - Rarities 120 min
Stone Temple Pilots - NY 1989 Pro 75 min
Stone Temple Pilots - Illinois 93 80 min
The Spin Doctors - Italy 93 Pro 80 min
The Spin Doctors - Woodstock 94 60 min
Bruce Springsteen - Largo 1978 Pro 2 hrs
Bruce Springsteen - Largo 1980 2 hrs
Bruce Springsteen - New Jersey 7/26/92 2 hrs 40 min
Paul Stanley - New York 1989 Pro 75 min
Paul Stanley - New Haven 1989 100 min
Rod Stewart & Faces - Biography 1969-1974 Pro 1 hr
Sting - Nassau Coliseum 1991 100 min
Suede - Italy '94 100 min
Sugar - Norwich 92 60 min
T-Rex - Collection Pro 1 hr
T-Rex - REXMUS Pro 1 hr
Johnny Thunders - Sunset Strip Pro 45 min
Johnny Thunders - Dead or Alive London 1984 Pro 45 min
Traffic - Woodstock 94 90 min
U2 - Save The Yuppies San Francisco 1987 Pro 1 hr
U2 - Ritz, NYC 1981 Pro 45 min
U2 - US Festival '83 Pro 100 min
U2 - Poland 1989 Pro 100 min
U2 - Meadowlands Arena, NJ 1992 110 min
U2 - Zoo TV Collection Pro 2 hrs
Van Halen - US Festival 1983 Pro 2 hrs
Van Halen - Vintage Compilation Pro 90 min
Van Halen - Vintage Compilation Vol 2 Pro 90 min
Van Halen - Japan 1989 Pro 90 min
Van Halen - Venezuela 1/16/83 Pro 90 min
Van Halen - Albany, NY 1991 110 min
Van Halen - Vintage Collection Vol 3 Pro 1 hr
Van Halen - Collection Vol 4 Pro 2 hrs
Van Halen - Dallas, TX 12/4/91 Pro 1 hr
Van Halen - Club Cabo Wabo, Mexico May 20 & 21 1992 2 hrs
Van Halen - Jones Beach, NY 7/93 2 hrs
Stevie Ray Vaughan - Dallas 1985 Pro 90 min
Stevie Ray Vaughan - Troy, NY 1989 100 min
Stevie Ray Vaughan - Videofile Pro 90 min
Stevie Ray Vaughan - New Orleans 1989 Pro 100 min
Stevie Ray Vaughan - Montreux & Hawaii 1984 with Jeff Beck Pro 90 min
Stevie Ray Vaughan - Last video taped show St. Louis 7/5/90 100 min
Stevie Ray Vaughan - Daytona 87 Pro 90 min
Stevie Ray Vaughan - Austin City Limits & Unplugged & more Pro 2 hrs
Who - Cleveland 1975 Pro 90 min
Who - Pontiac 1975 Pro 90 min
Yes - Largo 1984 Pro 150 min
Zappa - New York 1981 Pro 90 min
Frank Zappa - St. Louis 5/7/94 115 min
ZZ Top - Toronto 1990 100 min
ZZ Top - St. Louis 5/7/94 115 min
ZZ Top - Madison Sq. Garden 6/6/94 120 min

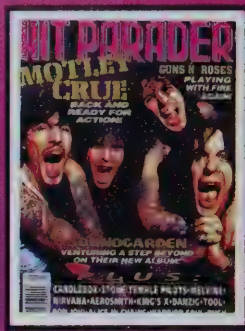
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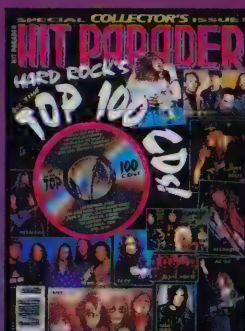
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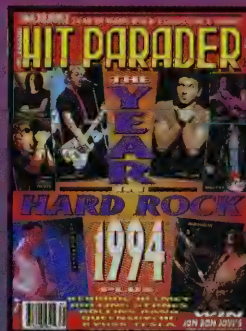
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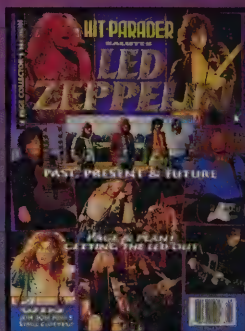
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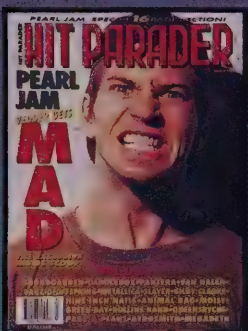
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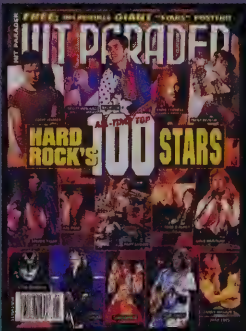
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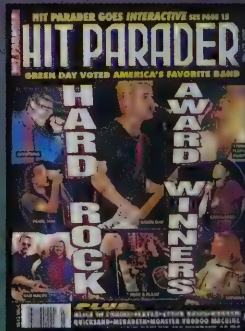
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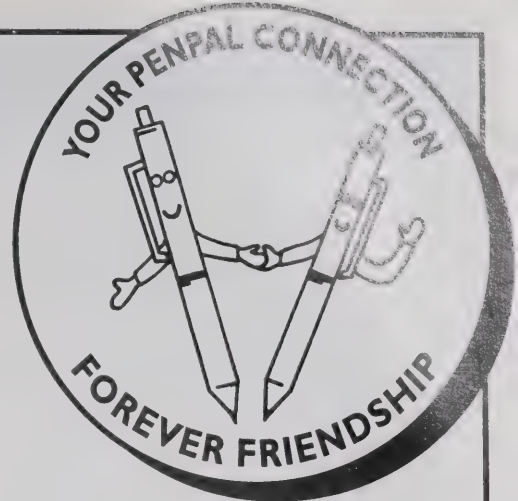
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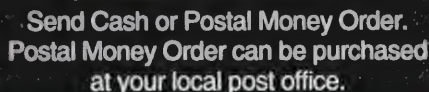
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"Help me Jesus, help me clean my wounds:
He said He can not heal that kind
Bleeding soul becomes a bitter mind
He said it happens every time...

That's how the story goes
In the land of 1000 nos
I'm all over you
In time my mind is changing

Black on black gives me a heart attack
And the silence makes it deadly
Some choose to kill with a simple will
I've seen them fall fast and steady

Help me Jesus, help me clean my wounds
He said He can not heal that kind
Buck shot through the dome makes a big
f*cking mess,
He said it happens every time...

Knock it down

Twist of fate won't give me a break,
And myselef I'm slow and tired
I've got to rise with these blood shot eyes
But I keep falling when I'm higher...

"Help me Jesus, help me
Can not heal
Bleeding soul, bitter mind
He said it happens every time

That's how the story goes
In the land of a 1000 nos
We are bleeding sins but our
Sins are always fading.

Knock it down
Knock it down

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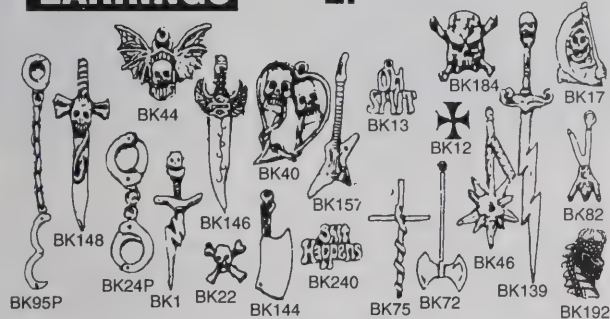
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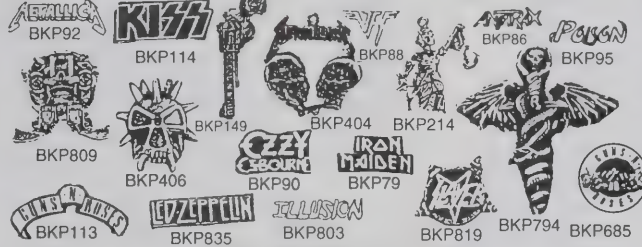
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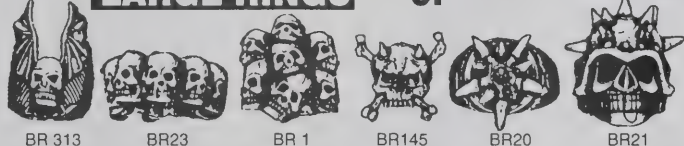


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*My pain is self chosen
At least, so The Prophet says*

*I could either burn
Or cut off my pride, and buy some time
A head full of lies is the weight, tied to my waist*

CHORUS:
*The River of Deceit pulls down
The only direction of flow is down
Down, oh down
Down, oh down
Down, oh down
Down, oh down*

*My pain is self-chosen
At least I believe it to be
I could either drown
Or pull off my skin and swim to shore
Now I can grow a beautiful shell for all to see*

REPEAT CHORUS

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Has rock gone mad? In the wake of so many drug arrests, high profile problems, and even death, it seems as if this generation of musicians are teetering on the brink of disaster! In next month's **Hit Parader**, we take a cold, hard look at **ROCKERS ON THE EDGE**: a special report on the troubling trend of the '90s. In addition, read all of **HP's** regular columns and features, plus exciting new interviews with Offspring, Tool, Sponge, Pearl Jam and others.

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GEARING UP

When one thinks of Pantera's Vinnie Paul, the first word that comes to mind is "power." Few men in rock attack their drum kits with the savagery displayed by Pantera's ace skin basher. Whether it's been on such albums as **A Vulgar Display Of Power** or **Far Beyond Driven** or at one of the band's countless sold-out concert appearances, Vinnie's full-throttle attack has become one of the most admired in the entire hard rock world. He's fast, he's furious, yet he's always under control. Comparisons to the likes of Led Zeppelin's late, great John Bonham inevitably emerge when one starts searching for drummers with whom to contrast Vinnie, but as any Pantera fan knows, here's one guy who truly stands alone when it comes to powerhouse drumming. We discussed his technique, his influences, his gear and his ever-evolving role within Pantera's music all in this month's wide-ranging edition of *Tech Talk*.

Hit Parader: What brand of drums do you play?

Vinnie Paul: I play Remo drums. I've been using them ever since '90. The reason why I started using them is because they were the only company that would make me custom-sizes. All my drums are technically known as square drums, which means they're the same dimension and the same depth.

The bass drums are 24" by 24", the toms are 14" by 14", 15" by 15" and 18" by 18". So they have a really unique sound to them, a really nice top and bottom. They're not a real toney drum, and for me, that's what I'm looking for in a drum sound.

HP: Why was it only Remo that could do that?

VP: Maybe at that point in time in my career that was the only company that would work with me, and I've been very loyal to them and they've been very good to me throughout our relationship.

HP: Were you involved in the design?

VP: Well, the last three sets I've had from them have been custom made with my own finishes, so in that aspect, yeah, and also in the dimensions.

HP: What type of cymbals do you use?

VP: I use Sabian. I've used them since Day One. I use the AA series. They've been really good to me, they're good cymbals. They hold up. If I was a drummer, and I played in a band, but I didn't make a lot of money and I couldn't afford to be replacing cymbals every week, I'd use them, because they do last a long time.

HP: How long do they last?

VP: It depends. A ride cymbal will last a lifetime, probably. Crash cymbals... I'm a really,

TECH TALK

BY JENNIFER FUSCO

really hard player and they usually last for me on the road three, maybe four weeks. But that's because I pound the hell out of 'em with the back end of my sticks.

HP: So what kind of sticks do you play with?

VP: Bickford. I've got my own custom line, but they haven't started marketing them yet. I have a special technique I do with them—I use the butt end when I'm playing. My drum tech takes a razor knife and he cuts grooves in them, all the way down where my hands hold the sticks and that way, there's no way they're coming out of my hand. Worse thing that can happen is it breaks, and that doesn't happen often.

HP: On a show night, how many pairs of

opening slot, he could get them up in 15 minutes, maybe even quicker. But every day, he takes total tender loving care of my drum set and he polishes everything and cleans it all up so it probably takes him about two hours to get it all together. My tech, Johnny Brooks, "The Cat," is great. He's been with me ever since the inception of this band. That's one very important thing to a drummer is to have a great drum tech.

HP: So do you give the kit the old white glove test?

VP: I never have to do that. In fact, he gets mad at me for putting my hands on the cymbals during sound check. But if something falls over or breaks, I'll scream at him.

HP: Do you remember your first drum set?

VP: Yeah, I still have it. I was 14 when I got it. I don't know the exact name of it. I think they were Camco drums. They're real little drums,

but they sounded great. I keep them at my house—I've got eight or nine drum sets.

HP: Why did you decide to become a drummer?

VP: Actually, I went to join up for school band and when I went down there, they sent me home with a tuba and I was bad-ass! I was in my living room blowing on the tuba and my dad came in and was like "What the hell are you doing?" And I said, "This is what I'm gonna be, I got this at school

band." He said, "Son, you're never gonna make a penny with that thing." We hopped in the car, he took me back there and I was crying, I was heartbroken and he said, "You're gonna play the drums." I was like, "But Dad, the tuba!" So the next day I started on drums. And thank God he did that for me!

HP: Did you take lessons after that?

VP: No, I just did school band. I never took lessons, I just learned on my own.

HP: For someone who's just starting out, what advice would you give them?

VP: When you're first starting out, it really doesn't matter what you play on, as long as you've got something to play on. The most important thing is to practice. You have to make sure that it's something you want to do, and you've got to dedicate yourself to it, because it's not something that happens overnight. When you start playing, you'll reach a certain level, where you think you're doing pretty good and you're getting somewhere, and you'll hit a stalemate. That's when it's trying. That's when you've got to decide whether you really want to do it or not. If you stick with it, you will advance past that level. If you don't, you'll become frustrated and you'll never get past that level, and you'll never truly become a musician.

PANTERA'S VINNIE PAUL

"I use the same gear in the studio and on the road."

sticks do you go through?

VP: Well, I'm always throwing sticks out into the crowd, so I probably go through about 20 pairs. They're good souvenirs.

HP: Have any sticks ever broken during a song?

VP: Oh yeah, but that's rare. Because I do play with the back end, I'm playing with the bulk of the stick, not the small part of the stick so they don't break very often.

HP: Is there a difference between the equipment you use to record and the equipment you use on stage?

VP: No, I use the exact same set up in the studio as I do live. On this last record, I brought in a different drum set just to try it. I always heard that smaller drums sound better in the studio, so I brought them in and we played around with it, and basically we wasted a lot of time. Finally we just said "Let's get the road drums back in here," and BOOM! Instantly it was back to being my drum sound. Sometimes, through experimenting with things you just find out what works for you and what you should use.

HP: How long does it take for your drum kit to be set up on stage?

VP: It depends on how stoned my drum tech is! (laughs) No, it depends on if he's in a hurry or if he has a lot of time. Like if we were in an

VINNIE PAUL



HIT PARADER

INSTRUMENTALLY SPEAKING



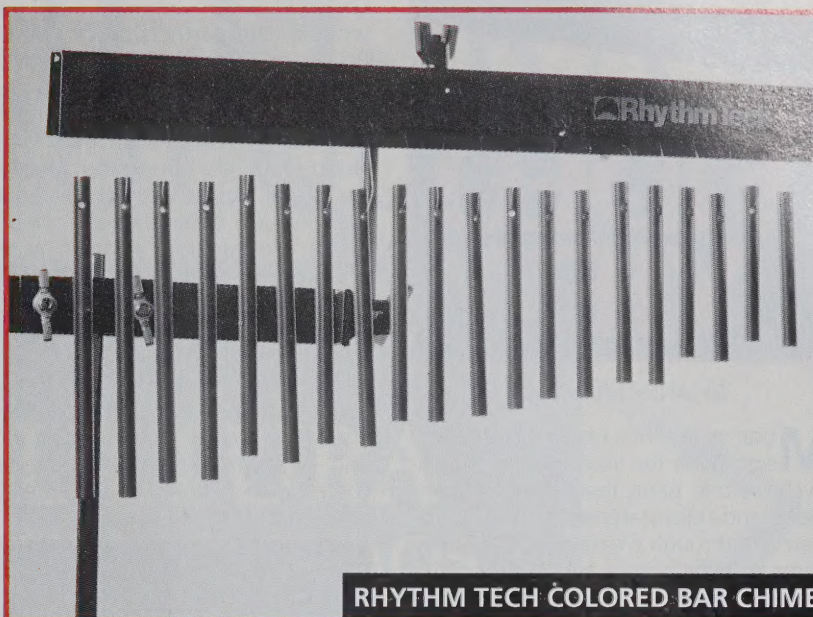
Among all the companies we feature in *Instrumentally Speaking* from month to month, few appear with more regularity than Fender. And with good reason. For more than 40 years this Arizona-based firm has created some of the best—and most historic— instruments and amps in rock history! Where, for instance, would the hard rock world be without **Fender's Stratocaster or Telecaster guitars?** But we're not here this month to discuss the firm's six-string line... we're here to discuss amplifiers. Near the top of that list would have to be **Fender's Twin Amp**, a staple of studio and stage work for musicians since the early 1950s. But instead of resting on their well-deserved laurels, the **Fender** folks continually press ahead, seeking new ways of improving even the most hallowed members of their product line.

The new **Fender Twin Amp** features all-tube circuitry, 100 watts RMS into 4, 8 or 16 ohms, 2-12" Fender special design speakers, dual selectable channels, each with independent tone controls. The **Twin Amp** now also features variable effects loops, with mix control and channel assign switch, a line out jack, 4/8/16 ohm impedance selector and a 3-button footswitch. You get all this state-of-the-art technology for the suggested retail price of \$1,499.99, but we bet you can get it for a few bucks less if you talk real sweetly to your local **Fender** distributor.

For more info, contact: **Fender Musical Instruments**, 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258.

Rhythm Tech is a firm that's placed itself firmly at the forefront of percussion innovation in the '90s. With a growing list of endorsers that includes the likes of Type O Negative's John Kelly and the legendary Carmine Appice, **Rhythm Tech** seems primed for a run at some of the better known percussion companies in the months and years ahead. One of the firm's latest innovations are *Colored Bar Chimes*, to add a touch of color—as well as a splash of sound—to any on-stage set up. Available in both anodized red or blue, the colored bar chimes come in single or double patterns of 20 bars, each constructed of hardened aluminum guaranteed to produce a brighter, crystalline sound.

For more info, contact: **Rhythm Tech Inc.**, 29 Beachwood Ave., New Rochelle, NY 10801



RHYTHM TECH COLORED BAR CHIMES



LINDERT "THUMBS UP" GUITARS

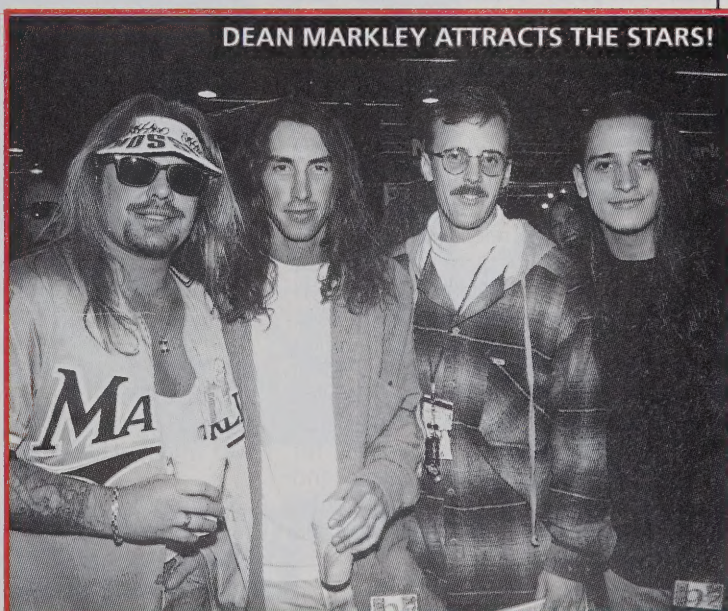


Lindert is a new guitar company that's trying to introduce an exciting new line of instruments to an already crowded field. With guitar shapes that range from *The Ventriloquist*, which resembles a classic "Flying V"—only with an extra handle attachment, to *The Teleporter*, reminiscent of a classic Telecaster with some drastic alterations, Lindert has chosen to break all the rules and have some fun with their inventive designs. Perhaps the most intriguing of these new-style instruments is *The Shooting Star*, shaped like a machine gun, and featuring two single coil pickups. Another **Lindert** innovation is their "thumbs up" headstocks, which provide each of their instruments with an even more unique and customized appearance.

For further info, contact: **Lindert Guitars**, 51 Purtteman Gulch Road, PO Box 172 Chelan, WA 98816.

Every year the NAMM show attracts some of rock's most prominent stars to Southern California. This year's extravaganza was certainly no exception. Always one of the most popular exhibitors at the NAMM shows is **Dean Markley**, manufacturer of some of the most played guitar strings in the biz. Among those who visited the **Dean Markley** booth this year were Vince Neil, Alice In Chains' drummer Sean Kinney and Vince Neil Band bassist Robbie Crane, who appear in the photo at right with **Dean Markley** Artist relations Associate, David Lienhard.

For more info, contact: **Dean Markley**, 3350 Scott Blvd., #45 Santa Clara, CA 95054



DEAN MARKLEY ATTRACTS THE STARS!

VIDEO VIEW

BY ANNE LEIGHTON

Music in the '80s became sound and sight with the video boom. Queensryche is one band that's making many sound and sight statements, both on the road and through creating products their dedicated fans can take home with them. The staging of their concert tour **Road To The Promised Land** is a full-blown theatrical presentation, using state-of-the-art laserdisc LCD projection and multi-media effects onto two multiplex screens. In addition, the band's current show features their usual superior sound and lighting. Singer Geoff Tate says Queensryche had worked with several multi-media experts and computer programmers in hopes of bringing the best possible show to the fans.

Promised Land is the CD-Rom, which was written by Queensryche, plus David Traub of Mediatrix. It's part documentary, and part games and puzzles. Compatible to Macintosh computers, the CD-Rom allows the user to learn about Queensryche's history, while going through five levels of games. Says guitarist Chris DeGarmo, "We wanted to be able to give our fans a vehicle to interact with us. The nice thing about CD-Rom is it allows the user to discover technology at their own pace." **Promised Land** has a bonus track at the end of the game, written especially for the CD-Rom. The package will be out late summer, and we'll have more info next issue!

Music in the '90s is sound, sight and touch, so it's sort of ironic that two supposed rock dinosaurs, Jimmy Page and Robert Plant would release a home video that lets you "play" guitar. **No Quarter** features classic Led Zeppelin songs performed in Page/Plant's new Arabic feel, plus new songs *City Don't Cry*, *Yallah* and *Wah Wah*. You can play the video, and plug in a new piece of gear called The Key. That's a "Karaoke"-like guitar that you can purchase separately for about \$300.00 from many video and electronic stores. The Key lets you strum guitar, and "sound" like Jimmy Page. (93 min./\$29.98/Warner*Vision).

While the Justice Department of the

United States Government is still probing whether the partnership of EMI Music, PolyGram, Sony, BMG and TicketMaster's proposed 24 hour music video channel violates anti-trust laws in the States, the companies will launch new 24 hour video channels throughout the rest of the world. And the much talked-about DreamWorks entertainment company is a very exciting story. Formed by recording mogul David Geffen (Geffen Records), movie director Steven Spielberg (**Jurassic Park**), and Jeffrey Katzenberg (formerly Walt Disney Co. studio chief), the "Dream Team" are looking to start a multi-billion dollar company to create big-budget movies, music projects and TV shows. Just recently they joined forces with Microsoft computers, and asked chairman Bill Gates to help create

documentary, **Phantom Blue, Common Shrew** (\$19.00-with S&H, 8033 Sunset Blvd., Suite 174, Hollywood, CA 90046, 310-984-8414).

The ten part **History Of Rock 'N' Roll** features classic performances from Kiss, Cream, Sly and The Family Stone, Queen and more. It's worth having, but you have to understand there'll be a lot of boring non-rockers like Graham Nash (Crosby, Still and Nash) and Jeff "Skunk" Baxter (The Doobie Brothers), and very little about today's music. The problem with most musical retrospectives, in bookform or video, is they chronicle the history of rock and roll from critics' viewpoints, and not from what really happened. As a result, important artists like Bon Jovi or Kiss are given less airtime than the New



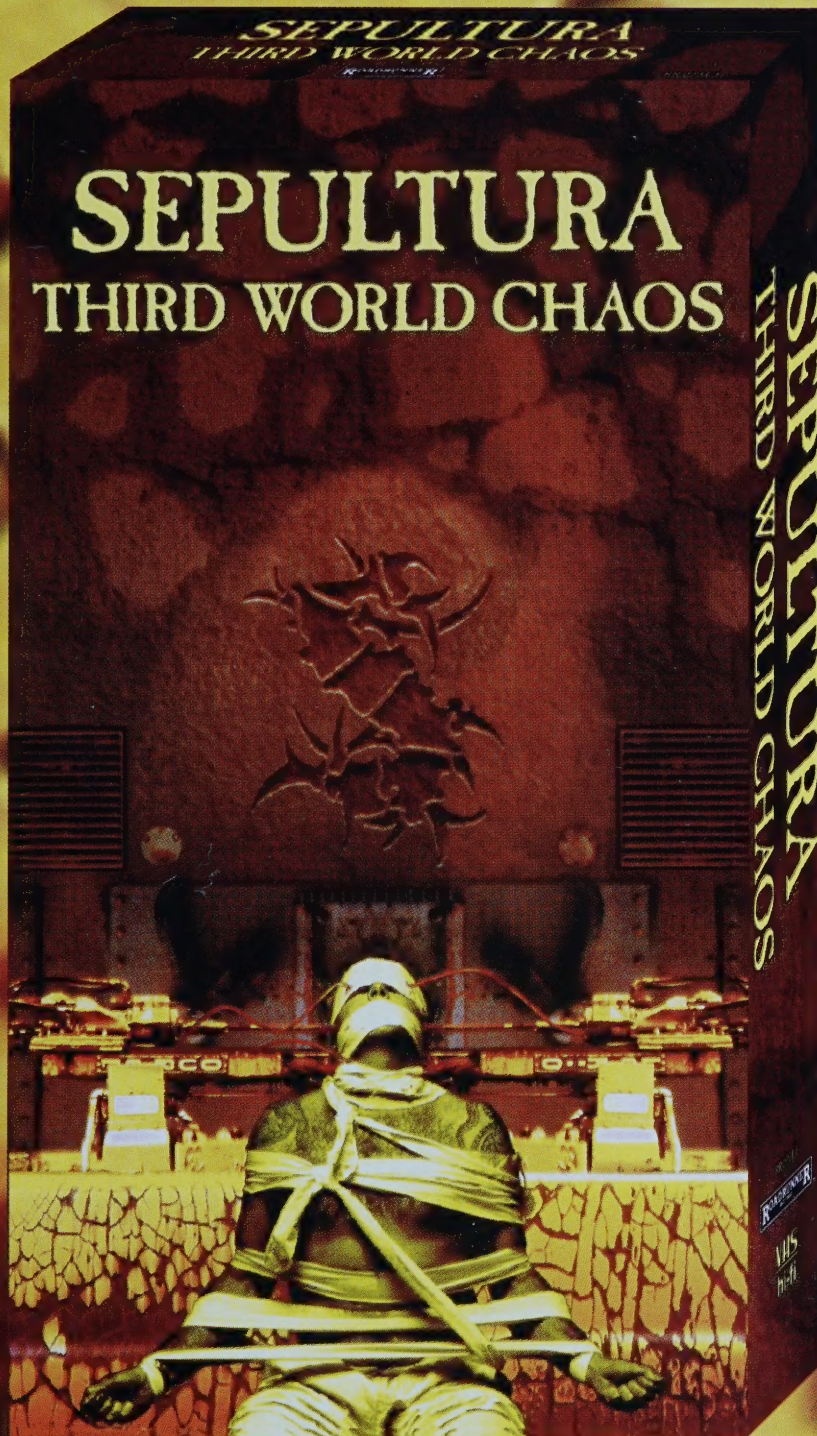
Queensryche: A sight and sound feast.

some interactive media and adventure games by Christmas 1996. Gates recently commented on the potential of all four giants working together, "We're actually drawing on sound companies and animators who come with a Hollywood background. They're seeing these two worlds actually getting closer."

If you can't get the "big guys" to finance your project, do it yourself. That's the motto of former Geffen recording act Phantom Blue. The all-woman band have just release a video

York Dolls or the Ramones. Still, Volume 7—**Guitar Heroes**—will prove to be exciting for most **Hit Parader** readers. Eddie Van Halen, Keith Richards, and Jimmy Page are featured quite heavily in that issue. (\$19.98 each video, \$159.92 for the whole ten hour collection/Warner Home Video). Speaking of rock and roll history, **You Can't Do That: The Making Of A Hard Day's Night** is a wonderful documentary on the creation of one of the Beatles' classic movies. (60 min./\$19.98/MPI Home Video).

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